

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3144.

SATURDAY, JANUARY 28, 1888.

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BRITISH ARCHEOLOGICAL ASSOCIATION.
—THE FIFTH MEETING of the SESSION will be held on WEDNESDAY NEXT, February 1, at 32, Sackville-street, Piccadilly. W. Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following Paper read—
‘An Attempt to Recover the Medieval Master Mason’s Original Design for the West Front (Gallies) of Peterborough Abbey Church,’ by J. T. IRVINE, Esq.
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THE SHORTHAND SOCIETY.—
WEDNESDAY, February 1, at 55, Chancery-lane (First Floor), at 8 p.m. Paper by Mr. H. Richter on ‘The Leading Principles of Gabelberger’s System.’ Friends (including Ladies) admitted by Ticket, on application to
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CONTENTS.

	PAGE
MARTINEAU'S STUDY OF RELIGION	109
SIR C. BOWEN'S TRANSLATION OF VIRGIL	110
ATHLETICS AND FOOTBALL	111
TUNISIA	111
THE INDEX LIBRARY	112
WASHERNE'S RECOLLECTIONS OF FRANCE	113
NOVELS OF THE WEEK	114
LIBRARY TABLE—LIST OF NEW BOOKS	114—115
SALES; LINES BY COLERIDGE; THE 'KALEVALA'; THREE NEW CHAUCER NOTICES; 'THE LOVING BALLAD OF LORD BATEMAN'	115—116
LITERARY GOSSIP	117
SCIENCE—RECENT PUBLICATIONS; PROF. ANTON DE BARY; MR. G. R. WATERHOUSE; ASTRONOMICAL NOTES; 'THE NORTHERN TERRITORY OF SOUTH AUSTRALIA'; SOCIETIES; MEETINGS; GOSSIP	118—121
FINE ARTS—THE GROSVENOR EXHIBITION; GOSSIP	121—123
MUSIC—WEEK; GOSSIP; CONCERTS NEXT WEEK	124—125
DRAMA—M. LABICHE; GOSSIP	125

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By James Martineau, D.D. 2 vols. (Oxford, Clarendon Press.)

It would be impossible, within the limits of an ordinary review, to do full justice to the two thick volumes, weighted with argument on many topics of proverbial difficulty, in which Dr. Martineau has set forth his reasons for adhering to religion—defined as the "belief in an Ever-living God, that is, of a Divine Mind and Will ruling the Universe and holding Moral relations with mankind." We must content ourselves with briefly indicating the lines of thought here traversed, and with certain criticisms, some of them on subsidiary points, but some of them also, as it appears to us, fundamental.

But since we must inevitably assume the attitude of the critic rather than of the disciple, we desire to begin by expressing a warm sympathy with the spirit of this earnest and even noble treatise. Our demurrers will be tendered partly to what seems to us an occasional failure of Dr. Martineau to understand the views of his opponents; but more largely to the over-confidence, the theological rather than inductive spirit, with which the author marshals and manipulates unknown and perhaps unknowable things. On the whole, we shall have to say that the old presumptions for Providence, Free-will, Immortality, are here restated in a careful post-Darwinian form, but that little of fresh argument is really added; and that this book (like every book of the kind which has ever preceded it) fails in its attempt to raise these mainly subjective presumptions to the level of objective and demonstrated truth.

After an introduction defining religion in the sense already indicated, we find the first book occupied by a review of Kantian and other doctrines as to the form, conditions, and relativity of knowledge. This often traversed controversy here results in a resolve "to avail ourselves of the empirical psychology to the limits of its honest analysis of acquired combinations; and, beyond these limits, to trust, as valid intuitions, the residual belief inherent in our mental constitution." Book ii., on "Theism," inquires into the nature of causality, the question of free-will or determinism, and the design manifest in Nature. Now all these metaphysical prolegomena may, perhaps, have been neces-

sary if Dr. Martineau's definite theses as to the nature of God and our knowledge of Him are to be maintained; yet they make surely but a hazardous foundation for any superstructure which is to count as more than a further development of philosophical hypothesis. No final word on these problems is said here, nor, indeed, could have been said; and the next disputant who enters the field will discuss the relativity of knowledge, the principle of causality, &c., with a confidence on one or the other side which these pages will have done little to modify. Some novelty of interest, indeed, is given to the teleological discussion by a running criticism on Darwinism and its corollaries; but this is far less instructed than, for instance, Prof. Mivart's, and here and there shows strange oversights. Thus, when discussing "correlation of growth," as exemplified, for instance, in the ruminant stomach and hoof, our author says:—

"We cannot, it is true, always discover a purpose to be served by such conjunctions: for example, it is impossible to say why hen-birds should be denied gay clothing and sweet song; or why blue-eyed cats should be also deaf."

One would have fancied that the inconspicuous tinting of the female seated on her nest would in these days have been present to almost every mind as the very type of protective adaptation.

The main teleological point which the evolutionist can make is made (though not, of course, for the first time) by Dr. Martineau, vol. i. p. 307, where he maintains that even though we regard all present forms of life as developed by natural agencies from a protoplasmic germ, there must yet have pre-existed in that protoplasm a capacity of self-adaptation to all stimuli to which the complex organisms now respond. This is plainly true; and it plainly postulates the existence somewhere in the chain of causation of intelligence at least equal to that which was supposed by earlier naturalists to be manifested in the specific fabrication of hand or trunk, of eye or ear.

One general remark of a somewhat parallel nature may again serve as our comment on the chapter in which Dr. Martineau discusses the old question as to the bearing of the existence of pain and evil on the doctrine of the goodness of God. We may agree, that is to say, that this earthly life of men and animals is neither extremely happy on the whole nor extremely miserable, but mixed and miscellaneous, and that if only there is a future life to look to there are no injustices in this life which may not be more than repaid. The more perplexing question is whether, on the supposition that there is not a future life, this present life is to be considered as in itself a boon. But that problem hardly falls within Dr. Martineau's scope; for, as we find in his book iv., "the life to come" forms an integral part of his religious system.

In the important chapter (bk. ii. chap. ii.) on "Right, as Universally Valid," &c., we seem to find a very imperfect appreciation of the views now generally accepted as to the development of moral sentiments in primitive man. Strangely enough we find Michelet still treated as an authoritative anthropologist—Michelet, who finds a "sublime experience," "a sense of humanity as one, that is as Divine," in the "universal chorus"

with which savage nations unite in the advocacy of "the marriage right by mutual purchase.....of measurement of land by the throw of a missile and riding the bounds, and alliance by libation of blood." "In truth," adds Michelet, in words which Dr. Martineau quotes with adhesion,

"except to one who regards the human race as the great family of God, the central unity of his creative work and purpose, there must be something magical and dismaying to the mind, in alighting upon these voices which, out of hearing with each other, yet answer so exactly from the Indus to the Thames."

Does Dr. Martineau, then, maintain that, save for the central unity of a creative purpose, the barbarous tribes of distant continents could never have agreed in regarding a wife as a purchasable chattel, or in measuring distances by a stone's-throw instead of by a theodolite or a pedometer?

We had marked various passages for somewhat similar comment; but we refrain from the task, not merely as distasteful, but as giving an unfair notion of the claims of this treatise to respect. Noting once for all that Dr. Martineau—a professed theologian and moralist—is sometimes forced by the very width and scope of his argument to deal with topics on which he hardly speaks as a master, we may permit ourselves to enjoy the sense of lofty encouragement which his whole temper of mind, his whole furniture of thought, are eminently fitted to convey. We deeply agree with Dr. Martineau—and not with him alone—that the dominance of the spiritual activities in man, a dominance ever more marked as any race ascends in true civilization, is a cruel and bewildering mystification if his destiny is in reality limited to earth alone. We agree with him that the "vaticinations of the intellect," the "vaticinations of the conscience," would, in such a case, become ever less trustworthy as they spoke with clearer and loftier tone; and we cannot but rejoice in the robust vindication of all that aspiring spirits have most desired to trust. One passage we must quote as a specimen of grave eloquence exercised upon a worthy theme:—

"The pantheistic habit of depreciating personality and all individual finite existence as transient, if not unreal, overlooks, I cannot but think, an important contrast between the physical and mental hemisphere of the universe of God. In the former, and therefore in the sciences which interpret it, the tendency is ever towards unity.....One mode of energy can be construed in terms of another: and as inquiry pushes further and further along the apparently spreading meridians of force, they are plainly seen to converge again, and advance towards some polar point of identity. The differences are phenomenal, the causality is one: the forms of power constitute a cycle that returns into itself, and can be read either way, being in truth only the rules of action and apparition of the Supreme Will.....In the ultra-physical sphere, the whole tendency is precisely the reverse, viz., away from the original unity of power into differentiation and multiplicity: the end pursued by the will of the Creator is here, plainly enough, to set up what is other than himself and yet akin, to mark off new centres of self-consciousness and causality, that shall have their separate history and build up a free personality like his own..... We are here in contact with something greater than the succession of the seasons and the phases of the moon, with the very crown and culmination of the world's process: and though its scale be finite, yet, in comparison with it,

the impersonal power in the universe is immeasurably lower: so that if, in virtue of its infinity, it really swallowed up the personal life at the end of the mortal term, it would be more like the sacrifice of children to Moloch than the taking of Enoch to God. Personality is not the largest, but it is the highest fact in the known cosmos: and if death has power over it, there is nothing which death spares: it can undo the utmost which the Divine will has wrought."

This characteristic passage well illustrates, we think, both Dr. Martineau's strength and his weakness. On the one hand, the argument, as against those who disparage personality, seems just and cogent, and the language in which it is couched is noble as well as clear. On the other hand, the expressions appear to be far too confident, and there is an apparent confusion of thought in the way in which the convertibility of physical forces is touched upon. There is not at present in the visible universe a "tendency towards unity," except in the manner in which our theories regard it. On the contrary, the molecular world around us is in fact, so far as we know, momentarily becoming more heterogeneous; the increase of homogeneity lies in our own conceptions and classifications alone. We conceive, indeed, that a great reversion to homogeneity may occur at some future time—if, for instance, the planets fall into the sun, and reconstitute our system's primordial nebula. But the contrast between the progressive unification of the physical, and multiplication of the psychical, world is rather a rhetorical artifice than a valid argument. Again, we cannot even say unreservedly that the tendency of evolving life is towards multiplicity. In one sense the consciousness of man is itself a unifying process—a consolidation of the subordinate consciousnesses of each constituent cell of his body. We merely indicate these points in order to show the dangers of dealing with the divine purposes with so free a hand—of generalizing so boldly from the immensely complex characteristics of "the physical and mental hemispheres of the universe of God." But we entirely agree with Dr. Martineau when he says that, so far as we can at present conceive of possible modes of our own existence, the immediate absorption of our personality at death into the cosmic whole would seem tantamount to extinction. Yet we would add that even amid these remote hypotheses sobriety is attainable by limiting our speculation to our own immediate future. The fate of any man's present minute individuality, merged in the infinite Mind, would be something like the fate of a parched pea in the solar nebula. But though we may be right in repudiating such an overwhelming plunge when it is presented to us as a desirable future, this does not prove that our own psychical history (we assume, of course, that it continues after death), or the psychical history of the universe at large, must always, or of necessity, tend towards differentiation and multiplicity. There may be fusions on a smaller scale—fusions resembling rather the aggregation of cells into an organism than the vaporization of molecules in a nebula.

The reader will probably feel that the very attempt to give definiteness to speculations like these serves but to show the more clearly how far they lie beyond our means of proof. And just this—to give in a few

words our final criticism—just this is the attitude of mind in which Dr. Martineau's treatise on the whole leaves his readers. We admire its lofty and earnest eloquence—we feel a strong hope that its optimistic conclusions may be right in the main; but none the less beneath the suave rhetoric the world-old problems are still unsolved, through no fault, assuredly, of Dr. Martineau's, but by the very doom and constitution of man. Or if this negation seem, on its side, too positive and sweeping, let us rather say that it must be (if at all) by less ambitious, by slower methods that man must attain such knowledge (if any) as may be attainable of an unseen world. Instead of beginning by the Postulate of a Personal yet an Infinite Deity, Whose attributes he can summarize and Whose methods he can detect, let him begin, as Plato began, by the analysis of such definite and provable facts, falling within modern experience, as may suggest to him powers of his own which may in some sense belong to another phase of being—which seem referable to a prenatal, or a concomitant, or a posthumous existence in an immaterial or a supersensuous world. Whether such quest has ever had—whether it will ever have—any positive result, are questions on which we have no desire to pronounce or to prophesy. But of this at least we feel assured, that unless observations and experiment can in some way import fresh data into these timeworn controversies, the successors of Milton and of Dr. Martineau centuries hence will still be asserting eternal Providence and unfolding spiritual systems with lofty faith; and the successors, we will not say of Mill or Huxley, but of the average and impersonal reviewer, will still be implying a cautious sympathy, but avowing a lingering doubt.

Virgil in English Verse. By the Rt. Hon. Sir Charles Bowen. (Murray.)

It was almost time for a new translation of Virgil. There has been a run upon Homer and Dante of late, but except for a not very remarkable version in blank verse, which reached us a year or two ago from Dublin, Virgil has, so far as we remember, been left pretty much alone since the time, now getting remote, when Mr. Morris turned the *Æneid* into the good old "common measure." Lord Justice Bowen has preferred to adopt a rhythm more nearly akin to the hexameter, from which, indeed, it differs only by the absence of the final unaccented syllable. Instead of

Tityrus, happily thou liest tumbling under a beech tree,

he would write

Tityrus, happily thou liest tumbling under a beech.

As a matter of fact, he renders the line quite differently; but that is neither here nor there. It may be argued that this slight modification is all that is needed to turn the hexameter—which no modern language will tolerate—into a familiar and manageable rhythm, akin to that employed by Mr. Morris in his version of the *Odyssey*. Unluckily, in the process the roll of the hexameter is completely lost. Just as (to repeat a remark which we have made often enough in regard to translations of Dante) the substitution of a masculine for a feminine ending makes English *terza rima* something

quite different from Dante's metre, so here the juxtaposition of two accented syllables, at the end of one line and the beginning of the next, gives a totally new character to the rhythm. So far as that goes we might pretty nearly as well have the ordinary heroic couplet, or even blank verse. (Has it ever occurred to any one, by the way, when considering the question of equivalent metres, to try the experiment of rendering Milton into Latin iambics of five feet, or, indeed, into anything but hexameters? Yet if hexameters be the obvious Latin metre to represent our blank verse why is not the converse equally obvious?) The objector, no doubt, may point to the difficulty of compressing the matter of a hexameter containing perhaps fifteen syllables on the average into a line of ten syllables. It must, however, be remembered that we have many more monosyllables to express our ideas with. It will be found, we think, on reference to any good modern rendering of English blank verse into hexameters, that a practised scholar does not manage to reduce the number of lines to any material extent. Still, as the Lord Justice has chosen, perhaps not unnaturally, to fling precedent aside when he may, and to try what can be done with a metre different from any employed by his predecessors, it is more to the purpose here to see what success he has obtained within the limits fixed by himself. The general verdict will, or should, be favourable. His management of the rhyme is especially happy. By a liberal use of triplets and of alternate rhymes he has succeeded in finding some compensation for the loss of the variety in movement which the interchange of dactyl and spondee gives to the Latin lines—a variety of which our dactyl and trochee rhythm knows nothing. Let us take a specimen from each part of the book, which contains, it should be said, the *Eclagues* and the first six *Æneids*:—

Clad in his shining raiment, the threshold strange of the sky
Daphnis admires, and the stars and the clouds far under him lie.
Pleasure blithe in the glade and the realms of the greenwood now
Reigns, over Pan and the shepherds and maiden nymphs of the bough.
Wolves no more now menace the sheep—no meshes intend
Harm to the doe, since Daphnis to gentle Peace is a friend.
Lo! with joy to the heavens they lift their glorious voice,
All the untoured mountains! The rocks break forth and rejoice!
Vineyards echo: "A god, O Menalcas, lo! he is made!"
Be to thy people gracious and kind. Four altars are laid
Here: twain, Daphnis, for thee; twain, grander, Apollo, are thine!
Two cups yearly with new milk foaming, in honour displayed,
Here will I set; two flagons with oil of the olive that shine,
And, above all things, gladdening the feast with gifts of the vine,
Over the fire in the winter, at harvest-time in the shade,
Pour thee—for newest nectar—in bowls Arius's wine.
Songs Damocetus and Ægon, the Lyctian singer, shall sing,
Alphesiboeus mimic the Satyr dance in the ring.
Honours such shall attend thee, when annual vows we address
Unto the Nymphs, or the harvest with lustral offerings bless.

Long as the boar to the mountains, the fish to the river is true,
While bee sucks from the thyme, and cicalas drink of the dew,
Ever shall last thy name, thy praise, and thy glory, and now,
As to Iacchus and Ceres, to thee each son of the plough
Carry his prayer each year, and acknowledge duly his vow.

Hardly "the grand Virgilian rustic measure"; yet the translation is close, and the lines run on the whole quite pleasantly.

The last example was chosen at random; but our readers will demand a specimen which may test Sir Charles Bowen's qualification for handling passages of more fame and greater difficulty. We naturally turn to the sixth *Æneid*:—

Nor when at last life leaves them, do all sad ills, that belong
Unto the sinful body, depart; still many survive
Lingering within them, alas! for it needs must be that the long
Growth should in wondrous fashion at full completion arrive.
So, due vengeance racks them, for deeds of an earlier day
Suffering penance, and some to the winds hang viewless and thin
Searched by the breezes; from others, the deep infection of sin
Swirling water washes, or bright fire purges away.
Each in his own sad ghost we endure; then, chastened aright,
Into Elysium pass. Few reach to the fields of delight,
Till great Time, when the cycles have run their courses on high,
Takes the inbred pollution, and leaves to us only the bright
Sense of the heaven's own ether, and fire from the springs of the sky.
When for a thousand years they have rolled their wings through the night,
God to the Lethe river recalls the myriad train,
That with remembrance lost once more they may visit the light,
And, at the last, have desire for a life in the body again.

There are two awkward *enjambements* here, and it is to be regretted that the needs of rhyme have caused the suppression of the *amplum* which should go with *Elysium*, and the substitution for it of the rather weak "chastened aright"; but the general effect is not unworthy of the original. As to "quisque suos patimur manes," it can only be said that no one has yet, to the best of our knowledge, succeeded in really mastering that *crux* of translators. Virgil himself, in the Elysian fields, is probably telling Milton that he cannot put it into English, and that he could give no better exemplification of what he meant by it than to be compelled to stay outside till he had done so.

The positive faults which we have to find are few. Proper names are used as adjectives now and then in a rather awkward way: "the Phineus palace," "a Sirius drought," are a little too colloquial. "Prima" in the first line of *Ecl. vi.* can hardly mean "While she was young." Then there is a trick, which we have noticed above, of putting an adjective at the end of a line with its substantive in the next. This may be tolerated sparingly in blank verse, but is harsh in any rhymed metre. But the literary recreations of a Lord Justice, even though he was once an Ireland Scholar, ought hardly to be subjected to this kind of criticism. On the contrary, pure and ungrudging gratitude should be his meed. We have seen scientific judges and sporting judges; judges who

are politicians, and judges (it is said) who are lawyers; but scholarship and literature have not of late received much illustration from the judicial bench. Let us congratulate Lord Justice Bowen on the success of his effort to relieve it of this reproach.

The Badminton Library.—Athletics and Football. By Montague Shearman. (Longmans & Co.)

THE present volume of "The Badminton Library" is equal to its predecessors in interest. That such a book should be possible and should appeal to a wide class of readers is in itself the strongest possible commentary on the progress of the last twenty years in the matter of athletic sports. An introduction from the pen of the present Attorney-General, who as "Dick Webster" attained distinction at Cambridge on a field of action less trying than the Bar or Parliament, gives a *cachet* to the book which may not be without its value to those who doubt that the vigorous body is compatible with the best efforts of intellect. The editor has availed himself of special talent in each department of sport of which he treats, and is certainly much indebted to the able historical contribution of Mr. Walter Rye. Of course most persons are aware of the antiquity of our athletic games—of "stoolball," which was the parent of cricket, of "hurling," a "wild cross-country game," which, more or less, was the *stirps* of the Rugby, or Midland, game of football. Yet, though it has been often quoted, we may venture to reproduce the challenge of Randel Holmes on behalf of the men of Lancashire, a product of the sixteenth century:—

Any they dare challenge for to throw the sledge,
To jump or leape over a ditch or hedge,
To wrastle, play at stoole-ball or to runne,
To pitch the barre, or to shoot of a gunne,
To play at loggets, nine holes or ten pinnes,
To trie it out at football by the shinnies;
At tick-tack, saw nody, maw and ruffe,
At hot cockles, leap frogge, and blind man's buffe,
To drinke the halfer pottes, or deale at the whole canne;
To play at chesse or pue or inkehoorne,
To daunce the morris, play at barley breake,
At all exploits a man can thinke or speake.

Early legislative repression was adopted in England, as in Scotland, against football, as misdirecting the fighting energies of youth, and causing a neglect of that "shooting at the butts" which was the mediæval form of rifle volunteering. Modern authorities would know better, and recognize how closely athletic and military excellence are connected. Carew, in his 'Survey of Cornwall' in 1602, says of hurling "it makes their bodies strong, hard, and nimble, and puts a courage into their hearts to meet an enemy in the face," which ought to recommend it to warriors. The whole of his description is worth reading, as is the Puritan condemnation of the game by Stubbes in his 'Anatomy of Abuses.' The modern Union game has widely diverged from the parent stock, the old Rugby principle of putting yourself behind the ball, and sticking to it, driving, running, or dropping as you could, having given place to a kind of "lampadephoria," or tossing-race. The modern game is skilful, quick, and lively; but—ye shades of old Brooke and other classical worthies!—what is to be said of "heeling out"? The Association game

is treated by skilful pens, and its development from the local peculiarities of various school grounds admirably traced. Like the matches under the sister system, the Association meetings seem to have produced a livelier and lighter game than of yore.

A much wider field is opened to us in the exhaustive treatise on athletic meetings, strictly so called. The general result to be gathered is that "records" in all forms of athletics are constantly being surpassed, partly owing to the increased assiduity of training and teaching, and partly, no doubt, to the improved courses, conditions, and adjuncts of the competitions of athletes. The nominal roll of distinguished amateurs and others, since the revival, about thirty years ago, of fixed carnivals of agility in this kind, has been carefully preserved; but those who would inquire as to the feats of "fortis Gyas fortisque Cloanthus" will, no doubt, buy this valuable book of reference, of which we foresee many editions. It seems that about 6 ft. is the proper height for a high jump, while a long jump is good at 23 ft. Four minutes and eighteen and a half seconds is the ideal time for a mile, ten seconds for a hundred yards. Modern athletes cannot pitch the bar "a rood beyond the furthest mark," but can send the shot 43 ft. and the hammer 119 ft. and a trifle.

Travels in Tunisia. By Alexander Graham and H. S. Ashbee. (Dulau.)

"AFRICA," to use the Roman name of the province which is now known as Tunisia, has been more fortunate in the historians who visited it before the French occupation than in those who have taken the world into their confidences since the establishment of the protectorate. The reason of this literary deterioration is not difficult to find. In former days, when the Beylik was in much the same condition that Morocco and Tripoli are at present, without roads or accommodation of any sort outside of Tunis, and the tribes were so little inclined to welcome strangers that Kairwan, now a town about as easily examined as Mogador or Al K'sar, could only be approached at the risk of the traveller's life, few men cared to explore the country without some special object in view. Hence the admirable works of Temple, Pellissier, Guérin, Playfair, Tissot, and Edward Rae. The arrival of the French has, however, made the way of the tourist easy. Roads are being constructed on all sides; a railway runs between Algeria and the "Burnous of the Prophet." Almost any section of the old Regency can be reached with tolerable ease and at little danger. "Kairwan the Holy" is already a tourists' town. There is a *café* outside the walls, and before long there will be an hotel within them. A French garrison is barely required to keep the degenerate Kairwanese in check, since they are only too ready to welcome the francs of the infidel, and to pander to his unconsecrated tastes. Unlike what prevails in other parts of Tunis—and in the whole of Morocco—there is no difficulty whatever in gaining admission to the great mosque, the mueddin holding out his hand for the customary fee as readily as if he were the verger of an English cathedral. These facilities have naturally led to an in-

flux of visitors, and a corresponding flood of rubbishy volumes, the titles of which Messrs. Graham and Ashbee duly chronicle in the exhaustive bibliography which forms a useful appendix to the narrative of their own travels.

Their work, modestly written and beautifully illustrated, is, however, a notable exception to the average literature relating to the Beylik. It is, indeed, one of the best of modern books, comparing in many respects not unfavourably with the more ponderous treatises of Guérin, Tissot, and Playfair. The authors—an architect and an antiquary—paid three visits to Tunisia, managing in the course of their journeys to see nearly every place of general interest. The result is an account which errs, if anything, on the side of being too sober, the writers evidently dreading to permit their pens free play lest they might unwittingly be accused of indulging in travellers' tales. Their adventures were few, but their studies many. They do not claim to have made any discoveries or to be able to tell much which was not known before. But what they tell may be trusted as accurate, while the excellent photographs, woodcuts, and the heliographic reproductions of their architectural drawings render their volume of lasting value. There is also a brief, though not particularly satisfactory vocabulary of every-day Arabic and Berber expressions, and a bibliography of works and papers on Tunis, which, with that of Sir Robert Playfair relating to Algeria, and Prince Hassan's for Egypt, covers a large portion of the literature of Northern Africa. It now only requires a similar list for Tripoli, and a catalogue for Morocco more approximately accurate than the ludicrously imperfect bibliographies which Renou and others have attempted to prepare, for the student of the Barbary States to be well provided with guides to his future labours. Messrs. Graham and Ashbee's list is practically complete, though a few omissions could be noted.

The account they give of the neglect of the country during the Turkish rule confirms what all of their predecessors have said. The rivers have been neglected, and the country desiccated by reckless deforesting; while not only have the magnificent cities and other architectural monuments of the Carthaginians and Romans been destroyed, but no effort has been made to utilize the endless resources of a region which it was almost impossible for even barbarians to ruin entirely. The French Society for the Protection of Ancient Monuments has begun to exert itself with a view to the preservation of some of the interesting works which time and ignorance have spared. Even yet all Tunisia is studded with materials for the archaeologist. The land is one vast museum—a perfect library of epigraphical treasures. Along the great roads which radiated from Carthage military columns still stand as proofs of the ancient prosperity of the country:—

"Every town on the course of these roads had its temples, basilica, palaces, forum, and theatre, its theatre and amphitheatre. Triumphant arches and city gates are still found in all their classic grandeur, and at every step the traveller meets Roman farms of almost monumental character. Near the cities are extensive cemeteries and magnificent mausolea, and even sepulchres of the so-called megalithic type."

Unfortunately reverential hands have not intervened soon enough; whenever an Arab wishes to build a shed he ruthlessly pulls down an arch. Half the towns of the Beylik are built out of Carthage, Utica, Hadrumetum, Thyedrus, Scillum, or Sufetula. Even those who ought to know better are little more careful. The Jews at El-Kef have appropriated Roman votive altars as gravestones, without even taking the trouble to remove the pagan "D. M. S." The magnificent arches of the old Carthaginian aqueduct where it crossed the Wad Melian—the ancient Catada—were destroyed by a French engineer in order to facilitate the construction of a modern bridge; and all along the line of the Tunisian Railway the same insensate disregard for the past is exhibited. Arabs may be frequently met with driving donkeys laden with sculptured stones; and at Bulla Regia a triumphal arch and other monumental remains have only lately been levelled by the line-laying Vandals. Nor is it pleasant to learn that the remarkable bilingual inscription from Dougga now in the British Museum was obtained by the late Sir Thomas Reade at the cost of pulling down the Numidian mausoleum into which the coveted blocks were built.

French civilization is, however, likely to improve the country. Both morally and intellectually, it is vastly preferable to the culture which preceded it. It is, nevertheless, not flattering to an Englishman to hear that our once paramount influence has waned so rapidly that already it may be said to have vanished. Its decline struck Messrs. Graham and Ashbee "with dismay." Englishmen in these days are rarely seen in Tunisia, though there are plenty of our Maltese fellow subjects. The latter are still very numerous, but every effort is made to discourage them from remaining; and while the natives "are pleased when they learn that the traveller is an Englishman, they have little or no faith in our ability to serve them, or of our weight in the councils of nations." The authors of the latest work on Tunisia do not, however, concern themselves much either with politics or with social life. They are archaeologists, and as an archaeological treatise their well-written, well-illustrated, well-indexed, and altogether most satisfactory volume will continue to be valued.

The Index Library: a Series of Indexes and Calendars to British Records. Edited by W. P. W. Phillimore, B.C.L. Part I. (C. J. Clark.)

THIS publication draws attention to an official anomaly. How is it that the authorities who are responsible for the production of indexes designed to aid the student in his researches, in far too many instances lose more than half the value of these laboriously compiled works by retaining them in a manuscript form? A MS. index can only be consulted by a very limited number; in fact, from its unique character it stands little chance of being better known to the world at large than many of the thousands of ancient manuscripts which are scattered up and down the country. The cost of printing indexes is nothing as compared with the cost of production, and it

therefore seems to the outside world inexplicable why many of them should be retained in their most inconvenient form, the more so when an accident may at any moment deprive the world altogether of any unique MS.

It is true that of late years attempts have been made, perhaps on a somewhat limited scale, to alter this state of affairs. The Record Society of Lancashire and Cheshire printed two volumes of indexes to their records, and, following their example, the Yorkshire and Norfolk Archaeological Associations and a few other county societies have done the same. Mr. Phillimore's "Index Library" is merely a development of this useful scheme—to get into type and distribute in public and private libraries copies of the numerous indexes which at the present moment can only be consulted in one particular repository.

The contents of the Public Record Office must, so to speak, be considered as representing the accumulated litigation of the last seven hundred years, and Mr. Phillimore has done well in selecting an index to such important proceedings as those of the High Court of Chancery in his attempt "to render accessible to students, in a cheap and handy form, the Indexes and Calendars to the more important public records which now exist only in manuscript." Nearly every family has at one time or another been concerned in a Chancery suit; the ancient proceedings, therefore, of this court have a remarkable interest for the genealogist. The Royalist Composition Papers, too, of which Mr. Phillimore supplies a capital *index nominum*, are of the highest importance to the descendants of those Royalists who suffered severely for their support of Charles I. Lastly, Mr. Phillimore gives an instalment of the so-called "Signet Indexes," which serve as a clue to the contents of the Patent Rolls, although it must be carefully remembered that the lists here printed do not exhaust the entries on the rolls for the period dealt with, viz., 1584 to 1624. It is a great boon, however, to have a printed guide to any portion of these rolls, containing as they do much information which is constantly required in legal and literary researches.

No doubt there are many errors in these pages, but these will hardly detract from the value of the work as a whole. Every index is more or less faulty, and we can forgive much when it is considered how vastly our labours are lightened by these compilations. We wish the scheme every success, and trust to see it widely imitated. There is no lack of the class of material suitable for an "Index Library," as any student of records will readily call to mind scores of MS. volumes which might be advantageously sent off to the printers. To mention two only, we would point to those monumental MS. calendars—the life-work, we believe, of a late assistant-keeper—known as "Sharpe's" Calendars of the Close and Patent Rolls for the reign of Henry III. No real history of the period could be written without their assistance, and yet their existence is, probably, known but to a very few.

Recollections of a Minister to France, 1869-1877. By E. B. Washburne, LL.D. 2 vols. With Illustrations. (Sampson Low & Co.)

THESE "recollections" would have been more acceptable had they appeared sooner after the events with which they deal. Mr. Washburne, who died while the work was being printed, not only represented the United States Government in France during a longer term than any of his predecessors, as he recorded both on the first page of his narrative and on the last, but he also had rare experiences in his eight years and a half of service. He went to Paris fourteen months before the downfall of the Third Empire, and he left it in the midst of the turmoil incident to the overthrow of Marshal MacMahon as President of the Republic. In the intermediate period, and especially throughout the eight or nine months between the commencement of the siege and the end of the Commune, to which two-thirds of his book are devoted, he had better opportunities than almost any one else possessed of closely observing and of accurately describing a series of achievements and blunders that are without parallel in history. He has added little of importance to our stock of information about this period, however, and where his gossip is not trivial his judgment is often at fault.

It was in the expectation that he would have an easy as well as a dignified post that in March, 1869, Mr. Washburne exchanged the Secretaryship of State to which he had been appointed under General Grant for the Ministry in France; and for some time he was chiefly occupied in ceremonial relations with the Imperial Court, and in assisting other Americans in Paris to share the gaieties he enjoyed. He took in good faith all he saw and heard. With the Emperor, for instance,

"I had much conversation, particularly as to the state of things then existing in France. He expressed his regret that the French people were not fitted for more liberal institutions and for the concessions he desired to make to them. The great trouble with the French, he said, was that they always looked to the Government for everything, instead of depending on themselves."

And of M. Ollivier we are told:—

"I always found him very pleasant and agreeable. He was a man of intelligence, ability, and large experience in public life. His manners were plain and unostentatious, and he was thoroughly democratic."

The outbreak of war in July, 1870, put a stop to Mr. Washburne's round of pleasure, along with other people's; and the responsibilities that fell upon him were much increased by his undertaking, with his Government's consent, to look after the interests of German as well as of American residents in France. The arduous and delicate duties which thus devolved upon him appear to have been admirably performed, and he fully earned the thanks and presents he received from the Emperor William, Count Bismarck, and others, for the shrewdness and energy he showed, not only in protecting his own countrymen, but also in assisting both the thousands of Germans who left the country and the other thousands who remained there through necessity or choice. He gives several pathetic instances of the hardships endured by these Germans

through no fault of their own, and of the help he was able to render them both from funds supplied by Count Bismarck and by his own watchfulness and energy.

When Paris was invested, and nearly all the other ambassadors and foreign ministers left the city, Mr. Washburne felt it his duty to remain in it, and he stayed on till the Commune was suppressed. Consequently, though he saw little of the outside war and of the general political operations that resulted in the establishment of Thiers as President, he was a privileged observer of the crimes and follies that were committed in the capital during two ever-memorable episodes. Unfortunately he was not a discriminating critic, or, at any rate, an apt chronicler. The extracts made from his letters and diaries contain many references (some of them instructive) to Gambetta, Jules Favre, Bazaine, Trochu, and other prominent men, to the conduct of the siege, and to the bearing of the people; but one might have expected a great deal more. Mr. Washburne was either too busy with his official duties or too prejudiced and unsympathetic to pay much attention to military operations, or to look beneath the surface of political disturbances. His notes convey the impression that, apart from his genuine anxiety to lessen the difficulties of the American and German residents in his charge, he thought more about the food question in the beleaguered city than about anything else. "Horse meat and mule meat are very generally eaten now," he wrote on the fifty-ninth day of the siege; "they have begun on dogs, cats, and rats, and butchers' shops have been regularly opened for the last mentioned." On the sixty-sixth day the "new quotations" were, "for cats, a common cat, eight francs; a Thomas cat, ten francs; for rats, a common rat, two francs; long-tailed rat, two francs and a half; for dogs, a cur of low degree, two francs a pound; for a fat dog, two and a half francs; and for a '— fat dog,' three francs per pound." Mr. Washburne followed the progress of starvation with lively interest, and his chronicles are suggestive; but he seems to have fared pretty well himself. On the eighty-second day of the siege he had "a very pleasant dinner at the Baroness de Rothschild's." On the ninety-first "we ate mule meat for dinner for the first time—it cost two dollars per pound in gold"; and on the ninety-eighth, which was Christmas Day, he was able to entertain a party of friends at "quite a little dinner" of eight courses, which included oyster soup, corned beef, and roast chicken. That he should have concerned himself much, under the circumstances, about eating and drinking is hardly to be wondered at. The frequent entries on the subject, however, and the contrast they present between his own relative comfort and the misery of his poorer neighbours, have a callous look. Yet the callousness was general and perhaps inevitable. Here is part of his record for the hundred and twelfth day of the siege and the fourth of the bombardment:—

"The carelessness and nonchalance of the Parisians in all this business is wonderful. No sooner does a shell fall than all the people run into that quarter to see what harm it has done, and if it has not exploded they pick it up and

carry it off. Ladies and gentlemen now make excursions to the Point de Jour to see the shells fall."

Mr. Washburne does not seem to have understood that the selfishness of the well-to-do Parisians, along with the incompetence of the authorities, encouraged the Communist insurrection. The chapters in which he details at length his experiences during the Commune ought to have been extremely interesting and instructive, but they are the most disappointing part of the work. He believed all that he heard in disparagement of the insurgents, and in lieu of the severe, but intelligent blame he might have thrown on their leaders, fairly recognizing the good as well as the bad motives that prompted them, he set down hardly anything but abuse and sweeping condemnation. Often, indeed, his statements contradict one another or weaken the views they were meant to enforce. For instance, his wholesale and indiscriminate denunciation of every one who took part in what he calls "an orgie of crime, incendiarism, ruin, cruelty, desolation, blood, in presence of which all the world stood appalled," is unintentionally qualified by such admissions as these:—

"In the afternoon of that day [March 21st, 1871] I took a long drive through the most important quarters of Paris, and through many important business streets. The stores were all open, the omnibuses were all running, the streets were full of people, and no one would have imagined, from what was seen on all sides, that we were in a city of two millions of people practically without any government whatever."

"With considerable satisfaction I wrote to my Government [on May 25th] that during all the horrible scenes in Paris within the last ten weeks, no material damage had been done to the property of the Americans, or to the property of the Germans with whose interests I had been charged. Some few Americans had been arrested, but all were immediately released on my application. The number of Germans and Alsatians whose release from prison I had obtained was quite large."

Mr. Washburne considered that it was only respect for the American flag that enabled him to live and move about comfortably in Communist Paris, and caused every request he made to the authorities to be courteously acceded to; but if, as he says, the city was a "pandemonium" in which "every outrage, murder, robbery, plunder, imprisonment, and every species of persecution" had "supremacy," it is hardly conceivable that "during all these days of horror and crime and blood the starry ensign of our own Republic was everywhere the ægis of protection and safety." "I was constantly about the city during the whole reign of the Commune," he avowed, "but I was never interfered with, nor was ever an affront offered to my person." His private secretary also "was always treated with the utmost respect."

Mr. Washburne retained his post in France all through the presidencies of Thiers and MacMahon, and was thus able to watch the reconstructions or patchings up of the political institutions of the country during six important years; but of these events only a superficial review is given in his gossiping chapters. Some of the portraits and other illustrations contained in these sumptuous volumes are extremely good.

NOVELS OF THE WEEK.

Uncle Bob's Niece. By Leslie Keith. 3 vols. (Ward & Downey.)

Lost Identities. By M. L. Tyler. 3 vols. (Sonnenschein & Co.)

Dreamland and Ghostland. 3 vols. (Redway.)

One Traveller Returns. By D. Christie Murray and Henry Herman. (Chatto & Windus.)

Country Luck. By John Habberton. (Same publishers.)

The Passenger from Scotland Yard. By H. F. Wood. (Same publishers.)

UNCLE BOB, in Leslie Keith's story, is a rough and simple Scotchman who has made his pile in the new world, and comes back to spend it on his niece in the old world. Truth to tell, he might be of any nationality, so far as his speech and character serve to indicate; and as for the pile which he brings home with him, it shows the eccentricity of the man that, after being "held in honour as a king among the scanty squatting population of Southern Australia," he should have joined "the rough delvers of San Francisco" in search of gold. But in spite of a little overdraw here and there, the author paints her characters remarkably well. The heroine is as charming as her uncle, and a good deal more refined, whilst the best young man, though his goodness is of a somewhat rapid sort, is human in every way. A financial villain plays his part throughout the narrative, and is very nearly too much for the millionaire. There is also a side plot with a diamond ring in it, which is first stolen, and then recovered by psychic force. Leslie Keith would have been better advised if she had avoided this incident, or treated it with more artistic vigour, and given some stronger clues to guide the mystified reader. 'Uncle Bob's Niece' is not superior to 'The Chilcotes'; but at the same time it is little, if at all, inferior.

'Lost Identities' is a story which may give reasonable satisfaction to a number of readers. Its language is highflown (as becomes "the author of 'Anne Boleyn: a Tragedy'") and not always correct; its incidents are often sensational, and sometimes melodramatic; but there is no doubt about the buoyant and pathetic freshness which characterizes the whole narrative from beginning to end. It is based upon the old foundation of a pair of changeling babies. The heroine is supposed to be the child of nobody in particular, and as she takes this very much to heart, and refuses to ally herself to the man she loves, some years of wretchedness have to be endured before things are finally put right. With such a threadbare theme 'Lost Identities' might have been a terribly commonplace story; yet it is nothing of the kind. The author has a sympathetic heart, and she makes her reader sympathize with her characters—a score of children, the heroine and a dozen or so of her unsuccessful lovers, several old men and women, and a fairly worthy hero. Most of these people are pleasant, some of them positively charming; and the interest of the story, highly coloured as it is, compensates for a number of little shortcomings in its manner and method.

'Dreamland and Ghostland' is presented in the form of a three-volume novel; but it is merely a collection of ghost stories, many of which have appeared in periodicals. The editor says that he has collected them during thirty years, in which it has been his lot "to adjudicate on a large mass of literary matter written in all parts of the world." Some of the stories are now published for the first time. Although they have been written in all parts of the world, it is to be observed that the stories are all in English of some sort, and they might all of them very well have been written in London. On the whole, the editor is to be commiserated, for his long labours have hardly been rewarded. The stories in his collection are uncommonly like other ghost stories, and three volumes of even the best of such stories would present a serious task to the keenest reader. Except in one case the editor has been obliged to withhold the names of his contributors, and if he has had any choice in the matter one may say with confidence that he understands his business. The excepted case is that of Mr. A. Conan Doyle, the grandson of H. B. and nephew of the late Richard Doyle. His stories are conspicuous for their energy and good sense; but they are conspicuous among poor competitors.

'One Traveller Returns' is a story of Britain "full fifteen hundred years" ago, and its merit consists in the absence of the pedantry of sham accuracy about details. Unfortunately the characters do not live, and in spite of a certain vigour of action and diction the story is artificial. It might be possible with some writers that the device of making a dead British queen come to life and aid the spread of Christianity should be redeemed from failure, but it could be only by the help of a magical skill in mystery. The task is altogether beyond the scope of Mr. Christie Murray's gifts, and Mr. Herman has not been able to carry it through. One or other of the authors has put a good deal of force into the action, and enough description of imaginary Roman Britain to furnish scenery for a well-mounted play such as would satisfy the taste of the day; but to the reader the result is only to increase the incongruity. The style is varied to suit the characters, and for the wild Britons a modern antique diction is adopted of no particular period, while for the civilized Romans something more polished is employed. The result is in no way satisfactory.

Mr. Habberton's latest attempt at writing a novel shows once more how different are the qualities which go to make an American humourist and a novelist. The author of 'Helen's Babies' is no more successful than the author of 'Rudder Grange.' Each has tried to rise to something more considerable than the laughable piece by which he made a name, and neither has been able to produce anything better than a decidedly second-rate novel. On making further trials neither has done quite so well as before. 'Country Luck' can hardly be placed in the second rank of American novels, and to English readers it is only accidentally interesting by reason of the bits of genuine American life which it reveals. A good collection of choice American phrases could be made from Mr. Habberton's pages; but, though they often

give a touch of raciness to his dialogue, the fact should not be missed that the American novelists who have so far succeeded best are those who have written the narrative parts of their books in English. The minor American novelists show little variety. The business family "summer boarding" in a farmhouse is growing too familiar, and the details of speculation in stocks and shares and real estate make rather tedious padding.

Several obvious criticisms suggest themselves after a perusal of Mr. Wood's clever and exciting tale; but they are concerned with blemishes which fortunately do not seriously impair the artistic merit of the whole. The author knows the seamy side of life well, but he is occasionally tempted to make parade of that knowledge. Again, in one character—that of the idealized swell-mobsmen—he has narrowly escaped the contagion of purely melodramatic influence. With these deductions the book is an uncommonly favourable specimen of its class; the characters are well drawn, the style alert, and the ingenuity of the plot worthy of Gaboriau. Mr. Wood understands the art of suspense, and most of the personages concerned tell the truth so diplomatically and lie with such engaging frankness that the reader is kept in the dark for the longest possible time. The *dénouement*, again, is spiritedly worked out, and the gallantry and determination shown by the inspector will not fail to appeal to all admirers of a force now much discussed. Mr. Wood takes great pains with his minor characters, and the results are eminently satisfactory. Finally, it is encouraging to observe that, though on the present occasion almost entirely concerned with the delineation of vicious characters, he is inclined on the whole to take an optimist view of life.

OUR LIBRARY TABLE.

It is a little disappointing to find that *The Grievances between Authors and Publishers* (Field & Tuer) is little more than a report of the conferences held at Willis's Rooms in March last, for though Mr. Besant adds a "summary," he practically contents himself with repeating the charges against publishers contained in the address that caused so much stir. In this he is not very fair to Mr. George Smith, whom he accuses of styling it intolerable that a publisher should be asked to show vouchers, while what Mr. Smith in his letter pronounces intolerable is that publishers should be accused of dishonesty. We cannot, however, agree with Mr. Smith in liking the system of half profits, principally because it is not, and never will be, what its name denotes it to be. Mr. Besant has done some good by his agitation, yet his language, or rather that of some of his supporters, was incautious, and we do not much believe in the value of vouchers. A publisher who is determined to cheat will not be deterred by the necessity of producing them, nor will an author who regards his publisher as a rogue be by their display cured of his suspicions. Mr. Besant's weakest point is the astonishing assumption that "with a very large number of books there is no risk whatever." Surely he must be aware that it is extremely seldom that there is no risk. If he will inquire of Mr. Smith he will learn that a publisher may print a large edition of a work by a highly popular novelist and find a considerable part of it left on his hands. Besides, the outbreak of a continental struggle, or a general election, or even one of England's little wars, may at any moment upset a publisher's calculations. If the business involves but little risk, how is it that there are so few rich men

among our publishers? while of the few who are wealthy the majority have acquired their money outside the publishing trade. If Mr. Besant will compare his friends the publishers with the cotton spinners, or brewers, or ironmasters of his acquaintance, he will probably begin to doubt whether Paternoster Row is the high road to fortune. If the Society of Authors puts Mr. Besant's ideas to the test by beginning to publish, we fear it will find it is more difficult to publish at a profit than it supposes. But we shall be sorry if it does make the experiment. A Société des Gens de Lettres, as Mr. Gosse points out in this volume, would be a benefit to English authors, but it should adhere to its own business, and not try to trade.

WORKS of reference crowd our table. Chief among them is *Debrett*, the oldest and the most convenient of the peerages (Dean & Son). Some idea of the editor's labours may be found from the fact that he has been in communication with thirty thousand correspondents during the year. It is a model cyclopædia in its way.—We have also received *The Royal Navy List* (Witherby & Co.), an excellent handbook, edited by Col. Lean; Mr. Howe's useful *Directory to the Metropolitan Charities* (Longmans); *The Era Almanack* ('Era' Office), which Mr. Ledger makes highly attractive to the dramatic profession; and the *Dramatic and Musical Directory* (Fox).—An admirable little volume comes to us from Messrs. Colin, of Paris, *M. Jost's Annuaire de l'Enseignement Primaire*, which attests the immense progress education has made in France under the Third Republic.

THE report of the Public Library at Aberdeen is highly satisfactory, with the exception of the complaint that the younger readers frequently damage books. The report from Newcastle-upon-Tyne is also satisfactory. We have a *Catalogue of the Juvenile Department in the Newcastle Library*; also a catalogue of one of the branches of the Bristol Library, and *Notes on the Catalogue of the Wimbledon Free Public Library*, by Dr. Longstaff (Stanford).

Of booksellers' catalogues we have on our table those of Messrs. Bailey, of Newington Butts, containing a number of pamphlets, Americana, &c.; Mr. G. May (Kilburn); and Messrs. Rimell & Son (many interesting illustrated books),—also those of Mr. Wilson of Birmingham (a large collection illustrative of Coventry), Messrs. Fawn & Son of Bristol, Mr. Murray of Derby, Mr. Brown of Edinburgh (books relating to Queen Mary), and Messrs. Sotheran of Manchester (rather an interesting catalogue). M. Charavay has sent us a highly interesting catalogue of autographs which were to be sold yesterday (Friday); M. Welter, of Paris, his classified monthly catalogue; and M. Rosenthal, of Munich, a catalogue of Polish and Lithuanian literature.

We have received from Messrs. Griffith & Farran a copy of the first number of the *Evening School Chronicle*, the organ of that excellent society the Recreative Evening Schools Association.

We have on our table *Daily Life and Work in India*, by W. J. Wilkins (Fisher Unwin),—*Four Months' Cruise in a Sailing Yacht*, by Lady Edgumbe and Lady Mary Wood (Hurst & Blackett),—*A Lady's Ranch Life in Montana*, by I. R. (Allen & Co.),—*Allassio*, by Dr. J. Schneer (Trübner),—*Letters to our Working Party*, by the Author of 'Miss Toosey's Mission' (Wells Gardner),—*Wealth and Welfare*, by Commander H. Berkeley, N.R. (Murray),—*Thrilling Tales*, by B. Dale (Diprose & Bateman),—*A Little Step-daughter*, by the Author of 'The Atelier du Lys' (National Society),—*Dead, yet Speaketh*, by Dr. Saks (Simpkin),—*Young England's Nursery Rhymes* (Warne),—*The Ballad of the Chorister Boy*, by the Bishop of Bedford (Wells Gardner),—*Disillusion, and other Poems*, by Ethel M. de Fonblanque (Fisher Unwin),—*The People of the Pilgrimage*, by the Rev. J. A. Kerr Bain (Edinburgh,

Macniven & Wallace),—*Flash Lights*, by Edith E. Smyth (Nisbet),—*Christianity as a Civilizing Force*, by W. G. Manley (Bell),—*The Gospel of Jesus the Christ according to S. Luke*, edited by the Rev. J. H. Whitehead (Heywood),—*Sermons preached in Worcester Cathedral*, by the Rev. E. V. Hall (Nisbet),—*A Manual of Church History*, by the Rev. A. C. Jennings, Vol. I. (Hodder & Stoughton),—*The Philosophy of the New Birth*, by J. E. Brigg (Nisbet),—*Bombay Sanskrit Series: No. XXXI., The Subhāshitāvali of Vallabhadeva*, edited by Peter Peterson and Pandit Durgaprasāda; No. XXXIII., *Hitopadesa of Nārāyana*, edited by Peter Peterson (Trübner),—*L'Atmosphère, Météorologie Populaire*, by C. Flammarion (Hachette),—*Textes relatifs aux Institutions Privées et Publiques aux Époques Mérovingienne et Carolingienne*, by M. Thévenin (Paris, Picard),—*Die Epische Kunst Heinrichs von Veldeke und Hartmanns von Aue*, by H. Roettken (Nutt),—*John Heywood als Dramatiker*, by W. Swoboda (Vienna, Braumüller),—*Langue Internationale*, by Dr. Esperanto (Warsaw, Gebethner & Wolff),—*Histoire des Progrès de la Laryngologie*, by G. Holmes (Brussels, Manceaux),—*Essai de Philosophie pour Tous*, by M. Jacquinet (Paris, Perrin),—and *La Chasse aux Juifs*, by M. Delines (Paris, Dupret). Among New Editions we have *Practical Printing*, by J. Southward, with an Appendix by A. Powell, 2 vols. (Powell & Son),—*Practical Guide to Photography* (Marion & Co.),—*Colour*, by A. H. Church (Cassell),—*The Leading Facts of English History*, by D. H. Montgomery (Trübner),—*Dramatic Works of Victor Hugo*, translated by F. L. Slous and Mrs. N. Crosland (Bell),—*Cours Abrégé de la Littérature Française*, by M. Asmus (Nutt),—*Are Epidemics Contagious?* by J. Parkin (Low),—*Nowe Arundines, or New Marsh Melodies*, by H. Hailstone (Macmillan),—*Salome, a Dramatic Poem*, by J. C. Heywood (Kegan Paul),—*City Ballads*, by Will Carleton (Low),—*The Princess and Curdie*, by G. Mac Donald, LL.D. (Blackie),—*Mistress Matchett's Mistake*, by E. Marshall (Nisbet),—and *Poor Jack*, by Capt. Marryat (Bell).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hardman's (Rev. J. W.) Mark well her Bulwarks, Sermons on Nicene Creed, cr. 8vo. 2/6 cl.
Murray's (Rev. A.) Holy in Christ, 12mo. 2/6 cl.
Proby's (Rev. W. H. B.) Explanation of the Gospel according to St. John, 12mo. 6/ cl.
Pulpit Commentary: Hosea and Joel, by Rev. W. J. Deane and Prof. J. J. Given, royal 8vo. 15/ cl.
Through Lent, Thoughts for Busy People on the Collects, &c., edited by Rev. W. Kerr Smith, cr. 8vo. 3/6 cl.

Law.

Dodd's (J. S.) The Allotments Act, 1887, &c., with Notes, cr. 8vo. 3/6 cl.

Fine Art.

Gower's (Lord R.) Bric-à-Brac, some Photoprints of Art Objects at Gower Lodge, royal 8vo. 15/ buckram.

Poetry.

Ballads of Books, edited by A. Lang, 12mo. 6/ cl.
Gribble's (J. D. B.) Borrowed Plumes, Translations from the German Poets, cr. 8vo. 4/6 cl.
Penelope and other Poems, by Author of 'Edward the Confessor', cr. 8vo. 2/ cl.

History and Biography.

Budge's (J.) Glimpses of George Fox and his Friends, 3/6 cl.
Colenso (Bishop), Life of, by the Rev. Sir G. W. Cox, 2 vols. 3d/ Forayth (Sir D.), Autobiography and Reminiscences of, edited by his Daughter, 8vo. 12/6 cl.
Fraser (Bishop), Memoir of, by T. Hughes, cheaper edition, 6/ Greville's (C. O. F.) Memoirs, edited by H. Reeve, Vol. 2, 6/ Jackson's (Lady) The Last of the Valois and Accession of Henry of Navarre, 1559-1589, 2 vols. cr. 8vo. 24/ cl.
Ragozin's (Z. A.) Chaldæa from the Earliest Times to the Rise of Assyria, cr. 8vo. 5/ cl.
Ramsey's (J.) Scotland and Scotsmen in the Eighteenth Century, ed. by A. Allardyce, 2 vols. 8vo. 31/6 cl.
Rogers (Rev. W.), Reminiscences of, compiled by R. H. Hadden, cr. 8vo. 6/ cl.
Samuelson's (J.) Bulgaria Past and Present, 8vo. 10/6 cl.
Strauss's (G. L. M.) Emperor William, the Life of a Great King and Good Man, cr. 8vo. 6/ cl.
Wheeler's (T. T.) College History of India, cr. 8vo. 3/6 cl.

Philology.

Lee's (J. F.) Key to Examination Papers in German, 3/6 Portman's (M. V.) Manual of the Andamanese Languages, 12mo. 10/6 roan.

Science.

Darwin's (C.) Origin of Species, Library Edition, 2 vols. 12/ Exercises in Arithmetic, by Rev. T. Dalton, cr. 8vo. 3/ cl. (Eton Mathematical Series.)

Gordon's (Surgeon-Gen. C. A.) Comments on Report of Committee on M. Pasteur's Treatment of Rabies, &c., 2/6 Pinkerton's (A. H.) Elementary Text-Book of Dynamics and Hydrostatics, 12mo. 3/6 cl.
Simmins's (S.) Modern Bee Farm and its Economic Management, 8vo. 3/6 cl.; with Four Photos, 7/6 cl.
Turning Lathes, a Manual for Technical Schools and Apprentices, edited by J. Lukin, cr. 8vo. 3/ cl.
Underwood's (A. S.) Aids to Dental Surgery, 12mo. 2/ swd.

General Literature.

Colquhoun's (M. J.) Every Inch a Soldier, 3 vols. 31/6 cl.
Dunphie's (C. J.) The Chameleon, Fugitive Fancies on Many Coloured Matters, cr. 8vo. 6/ cl.
Fletcher's (C. W.) Handbell Ringing, cr. 8vo. 2/6 cl.
Maltman's (J.) Holiday Papers, Teetotalism, 8vo. 12/ cl.
Nethercote's (H. O.) The Pytchley Hunt, cr. 8vo. 8/6 cl.
Newman's (S.) Christian Solidarity, cr. 8vo. 2/ parchment.
Richard Cable, the Lightsman, by the Author of 'Mehalah', &c., 3 vols. cr. 8vo. 31/6 cl.
Roe's (Mrs. H.) Whose Wife? cr. 8vo. 6/ cl.
Seguin's (L. G.) The Algerian Slave, cr. 8vo. 6/ cl.
Seymour's (W. D.) Home Rule and State Supremacy, 3/6 cl.
Zola's (E.) The Soil (La Terre), cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Hilarij (S.) De Trinitate Libri XII, ed. H. Hurter, 2m. 40.
Schmidt (W.): Romano-Catholici per Moldaviam Episcopatus Res Gestæ, 6m.
Wohlenberg (G.): Die Lehre der Zwölf Apostel, 2m.

Fine Art and Archaeology.

Barado (F.): La Vida Militar en España, Part 1, 6fr.
Bouchot (H.): Les Reliquies d'Art à la Bibliothèque Nationale, 25fr.

History and Biography.

Busolt (G.): Griechische Geschichte, Part 2, 12m.
Caro (J.): Geschichte Polens, Div. 5, Part 2, 10m.
Gregorius (F.): Kleine Schriften, Vol. 2, 5m. 50.
Huber (A.): Geschichte Österreichs, Vol. 3, 11m.
Mayer (A.): Wiens Buchdrucker-Geschichte, Vol. 2, 1832-1882, 24m.
Ranke (L. v.): Weltgeschichte, Part 8, 17m.

Geography.

Cotteau (E.): En Océanie, 4fr.

Political Economy.

Say (L.): Dictionnaire des Finances, Part 9, 3fr. 50.

Philology.

Prym (E.) u. Socin (A.): Kurdische Sammlungen, Part 1, 2m. 50.
Strassmaier (J. N.): Babylonische Texte, Part 2, 12m.

Science.

Epstein (Th.): Geonomie, gestützt auf Beobachtg. u. Elementare Berechng, 15m.
Hertwig (O.): Lehrbuch der Entwicklungsgeschichte d. Menschen, Part 2, 6m. 50.
Möbius (A. F.): Gesammelte Werke, Vol. 4, 18m.
Willkomm (M.): Illustrationes Florae Hispaniae, Part 13, 12m.

General Literature.

Neuvaine (La) de Colette, 3fr. 50.
Œuvres de La Fontaine, avec Notes de H. Régnier, Vol. 4, 7fr. 50.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE announce for the 14th of February a sale of some first editions which rarely come into the market. Some scarce works on America, a few Bewicks in fine state, Burton's 'Anatomy of Melancholy' (first edition, bound in morocco by Bedford), the 'Pickwick Papers' in parts with the Buss plates, the even rarer 'Curious Dance round a Curious Tree' (the genuine first issue in mauve wrapper), some finely illustrated French books, Lamb's 'Prince Dorus' (a coloured copy, said to be the only one known), Milton's 'Lycidas' and 'Paradise Lost', Sterne's 'charity sermon' on 'The Case of Elijah and the Widow,' and 'Gulliver's Travels' (with continuations and keys) will all be found in the catalogue, as will also some of Mr. Swinburne's early works and some of Shelley's and Thackeray's. Among the most interesting items we may mention Gray's 'Elegy,' of which there is not only a first edition, but also a later issue, stated by the cataloguer to contain 'one or two corrections and two extra verses, in contemporary handwriting, probably that of the author.' In this last statement we can hardly concur, but we quote the stanzas:—

Some lovely fair, whose unaffected charms
Shone with attraction to herself unknown,
Whose beauty might have blessed a monarch's arms,
And virtue cast a lustre on the throne;
That humble beauty warm'd an honest heart,
And cheered the labors of a faithful spouse;
That virtue form'd for every decent part
The healthful offspring that adorn'd their house.

The same auctioneers are going to sell the library of the late Mr. Beresford Hope. It can boast of excessively rare and early printed Missals and other service books, and is strong in theology, and includes the best editions of

the Fathers as well as standard modern works on divinity. Architecture, the fine arts, topography, bibliography, and general literature are well represented; and *Transactions, Publications, &c.*, of various English and foreign literary societies are included.

LINES BY COLERIDGE.

Athenæum Club, Pall Mall.

IN case such a trifle should be thought worth preservation, I have Lady Wilmot Horton's permission to send you seven lines which were made on her as a small child by S. T. Coleridge. The "cubic" is somewhat characteristic:—

Little Miss Fanny,
So cubic and canny,
With blue eyes and blue shoes—
The Queen of the Blues!
As darling a girl as there is in the world—
If she'll laugh, skip, and jump,
And not be Miss Glump!

Lady Wilmot Horton when very young was a great pet of the poet, and was staying with the Gillmans at Highgate just before his death.

FRANCIS G. WAUGH.

THE 'KALEVALA.'

DR. SCHRUMPF writes:—

"According to a paragraph in your 'Literary Gossip' of last week, the English public are at last to be afforded an opportunity of becoming acquainted with the Finnish national epic, the 'Kalevala.' M. Léonou Le Duc's elegant and readable prose translation in French appeared some years ago as part of a collection of the chief epics of the world; Schiefner's German translation was published in 1852; and there is also a work by an American author which contains an analysis of the poem together with extracts. Of these translations Schiefner's is undoubtedly the most accurate, but then it appeared rather soon after the poem had been collected by Dr. Lönnrot. Since that time much has been done, both by the original editor and the Helsingfors Society of Literature, to produce critical editions and correct interpretations. On the other hand, Prof. Ujfalvy, of Paris, has given a grammatical and critical analysis of the first runo, and his frequent allusions to Lönnrot's 'Finnish Dictionary' (which appeared long after Schiefner's 'Kalevala') prove conclusively that one must refer to this work to arrive at a proper understanding of the text. Now Mr. Kirby merely confines himself to Schiefner's German translation, and proposes to give us the 'Kalevala' at third hand, and passes over all the results of recent scholarship. Is not this a waste of labour, talent, and money? Surely a translator of the 'Kalevala' should be in somewhat a similar position to Mr. Aubertin with regard to the 'Lusiads': he should be able to print the Suomi text side by side with the English translation. The Finnish language is so beautifully simple and attractive (I appeal to Jacob Grimm's opinion) that when Messrs. Trübner & Co. have favoured the public with a 'Simplified Grammar' there will be many students of the language, and a good edition of the 'Kalevala' with a parallel translation would then prove a welcome 'Reader.' I hope Mr. Kirby and his publishers will consider my suggestion, and call in the aid of some competent Finnish scholar before carrying out their enterprise."

THREE NEW CHAUCER NOTICES.

January 23, 1888.

As you have kindly allowed the columns of the *Athenæum* for the past ten years to serve as a register for any new facts bearing on the life of Geoffrey Chaucer, I venture once again to encroach on your valuable space.

Dr. Furnivall's researches, more particularly during the year 1873, resulted in the discovery at the Public Record Office of quite a large quantity of material of really first-rate importance in arriving at a clear view of the poet's daily mode of life, and since that date stray notices have constantly been cropping up, which serve to fill in the gaps in the main history.

The documents now brought to light, although they do not disclose any quite new event in Chaucer's life, yet they furnish details with regard to other ascertained facts which are not uninteresting.

As will be seen, the documents here printed relate to Chaucer in his public character: (1) as

Comptroller of the Customs in the Port of London, (2) as Clerk of the King's Works, and (3) as the recipient of a wine "pension." Already much is known regarding Chaucer's life in each of these positions, and this information is now somewhat amplified and confirmed. With these remarks by way of preface, I may at once proceed to analyze the new MSS.

Placing them in chronological order, and merely remarking, *en passant*, that the law French of the period will be found hardly more elegant than the French "after the scole of Stratford atte bowe," which the simple and coy "Madame Eglentine" spake, as Chaucer tells us, "ful fayre and fetisly," the first document is to this effect:—

le Roy lad grante.

§ Plese a nostre seigneur le Roy grantier a Geffroy Chaucer qil puisse auoir suffisant Deputee en loffice de Comptrolour a le Wolke de Londres tiel pur qi le dit Geffroy voet responder durant le terme que le dit Geffroy soit Comptrolour de la Custume nostre dit seigneur en le Port suisdite.

OXEN *

The date of this petition is readily fixed, for among the documents discovered of late years was one in which the deputy here applied for is actually named. The date is 1385, and Richard Baret was, I believe, the man who became Chaucer's "sufficient deputy in the office of Comptroller at the Wool Quay of London," and for whom the said Geoffrey was responsible whilst he held the office of Comptroller of Customs at that port. Attention is drawn to the original signature of the ninth Earl of Oxford.* It is to be remembered that during the reign to which this document belongs, that of Richard II., we have the first "signs manual," from which fact it has been argued that this was the first English monarch who could write his name.

Number two runs:—

Au Chancelier Dengleterre.

Soit faite commission a Hugh Swayn pur puruoier pur les oeuerieignes du Roy nostre seigneur au Paleys de Westminster a les Manoirs de Shene Kenyngton les Muves ioust Charryng Bifete Coldkenyngton Claryngdon et au loge de Hathebergh en la nouelle foreste pere maerisme tiegles et shingell et autres choses necessaires pur les ditz oeuerieignes ouec la cariage dycell et pur prendre Masons Carpentiers et autres oeuerours et laborers necessaires pur mesmes les oeuerieignes, desouz le grand seal en due forme. Item semblable commission desouz mesme le grand seal a Wautier Suthwerk pur puruoier pur le Tour de Londres. Item semblable commission desouz mesme le seal a Thomas Segham pur puruoier en semblable manere pur les Chastel et Manoir de Berkhampteste et Childernelangeleye. Item semblable commission desouz le dit seal a Piers Cook pur puruoier en mesme la manere pur le Manoir de Eltham.

Par GEFFRAY CHAUCER
(L.S.) Clerc des oeuerieignes du Roy nostre seigneur.

Here we see Chaucer, about the year 1389, issuing his warrant to the Chancellor of England, quite in royal style, for a commission to one Hugh Swayn to purvey building materials for the king's works at the Palace of Westminster, at the manors of Shene, Kennington, the Mews near Charing, Byfleet, Cold Kennington, Claryngdon, and at the Lodge of Hathebergh in the New Forest. Masons, carpenters, and other workmen are to be taken for the purposes of the warrant. Chaucer also asks for a similar commission under the Great Seal of England to Walter Southwerk, to purvey in like manner for the Tower of London. Another is applied for, for Thomas Segham, in connexion with the works at the castles and manors of Berkhamptstead and Childern Langley. And, finally, a fourth commission is required for Peter Cook to purvey for the king's manor of Eltham. It is much to be regretted that Chaucer's seal, which was originally affixed to this small parchment, is now lost; some minute fragments of wax still adhering to the parchment are all that remain

* Doyle's 'Official Baronage' would certainly have given a facsimile of this signature had the document containing it been in any but the most out-of-the-way collection. Cf. vol. II. p. 733 as to the hieroglyphic that follows the signature.

of what would otherwise have been a sphragistic curiosity. Some may ask whether this warrant is in Chaucer's own handwriting. To this question I will reply in the sequel.

The third and last document is worded as follows:—

Ista billa concessa est per dominum Regem apud Westmonasterium tercio-decimo die Octobris.

Plese a nostre tressouerain seigneur le Roy grantier a vostre humble lige Geffrey Chaucer voz gracioses lettres patentes desouz vostre grand seal pur prendre vn tonel de vin chescun an durante sa vie en port de [vostre] Citee de Londres par les mains de vostre chief Butiller qore est et qui pur le temps serra; lui quel tonel de vin vous lui grantatez de vostre grace especiale en le moys de Decembre de lan de vostre regne vint et primer pur Dieu et en oeure de charitee.

Here we get another glimpse of the poet at a distressful period of his life. In this petition the erstwhile prosperous Comptroller of Customs and Clerk of the King's Works petitions the king for letters patent to enable him to take a hogshead of wine yearly, during life, in the port of London, at the hands of the king's Chief Butler for the time being. Chaucer states that this mark of the king's favour dated from the month of December in the twenty-first year of his reign, and that the said "tonel" was granted "for God's [sake] and as a work of charity." The date of this document is consequently October 13th, 1398, and readers of Chaucer's poems will remember that within two years of this date the aged poet was writing his verses to Henry IV. in which pathetic allusion is made to his "empty purse." Note in connexion with this petition the fact that the mysterious Thomas Chaucer was appointed Chief Butler in Henry IV.'s reign. Again the reader may ask, Is this Chaucer's holograph?

The question, indeed, may be asked of each and all of the above documents, and whilst I am of opinion that no one with an accurate knowledge of Chaucer's "patents" can positively say that the poet did not write any one of them, yet I am inclined to think, after a careful consideration of all the arguments in favour of and against the probability of their being Chaucer's holographs, that the verdict must be given as "not proven." My own private opinion is that they were not written by Chaucer, though I should be exceedingly glad if some expert would prove that they were. Unfortunately there is no known fragment of Chaucer's writing, not even a signature, to aid in the verification. I am, however, by no means certain that the national collections do not contain some bits of his handwriting. Indeed, so sanguine was I on this point that, years ago, I compiled a "key" which would have enabled me to identify, at a particular period, almost the smallest fragment of Chaucer's holograph Comptroller's accounts. Armed with this "key" I attacked a formidable bundle of fragments of original Customs accounts belonging to the reign of Richard II., and, although I met with a fragment duly endorsed with the contemporary certificate as to handwriting, the Comptroller was not the one in whom I was interested, and my labours were unrewarded. I still keep the "key," which will be disclosed in the forthcoming 'Life-Records of Chaucer,' now in the press under the joint editorship of Dr. F. J. Furnivall and myself. WALFORD D. SELBY.

'THE LOVING BALLAD OF LORD BATEMAN.'

Atlanta Office, 37, Old Bond Street, Jan. 23, 1888.

MR. CHARLES P. JOHNSON, in discussing the probable authorship of 'The Loving Ballad of Lord Bateman' in your last issue, and urging the claims of Thackeray, bases a portion of his argument on internal evidence. He quotes Mr. Sala in support of his view as follows: "Nobody but Thackeray could have written those lines about 'The Young Bride's Mother, who never before was heard to speak so free'; and in the 'Proud Young Porter' all Titmarshian

students must recognize the embryo type of James de la Pluche."

Titmarshian students of discursive habits may, some of them, have noticed in 'The Ballad Book,' edited by William Allingham (Macmillan & Co., 1865, p. 144), a ballad entitled 'Young Beichan.' Young Beichan, who is Lord Bate-man under another name, has a "proud porter," who was not, indeed, very young, but may have been, perhaps, a still earlier ancestor of James de la Pluche. The thirty-eighth stanza of the ballad runs as follows:—

Then up and spak' the bride's mother;
She never was heard to speak so free:
"Ye cannot forsake my nee daughter,
Though Susie Fye has crossed the sea!"

In a note on pp. 381-382 Mr. Allingham gives his authorities, Jamieson, Kinloch, and others, and states that he has added nothing of his own.

Mr. Johnson's third point of internal evidence, which deals with the manufactured rhyme of "Northumberlee" with "see," is perhaps a good one; it seems so to me, but I do not pretend to judge.

J. C. STAPLES.

Literary Gossip.

A NEW edition of 'Cetywayo and his White Neighbours,' by Mr. Rider Haggard, having been called for, it will shortly be issued by Messrs. Trübner. In order to bring the book up to date Mr. Haggard is adding an exhaustive introduction, which deals more particularly with the recent history of Zululand.

MR. EMERSON, who produced, along with Mr. Goodall, the volume called 'Life and Landscape on the Norfolk Broads,' is preparing a new work on East Anglia, entitled 'Pictures of East Anglian Life.' It will be illustrated with thirty-two photogravures and fifteen small illustrations. Messrs. Sampson Low & Co. will publish the volume.

At a recent meeting of the Royal Irish Academy the following resolution, moved by Mr. J. T. Gilbert, was adopted:—

"That as the four volumes in the Irish language issued by the Academy are not accompanied by English versions, and as their contents are consequently unavailable to the public, the Council be recommended to consider the matter, and report to the Academy at its next meeting on the practicability of procuring and publishing translations of these books by means of the 400l. voted annually to the Academy by the House of Commons for works on Irish MSS.; and also whether for this object allocations could be made from the interest of the Cunningham Fund, now at the disposal of the Academy."

It is to be hoped that this resolution may not be lost sight of, and that the Academy may take active and systematic measures to secure the excellent object aimed at by Mr. Gilbert. Much has been heard of late years about certain books of the East; it is very desirable that opportunities should be given the public of knowing more accurately what our Western manuscript books also contain. It may possibly happen that we may be disappointed in some of them, but so we were with more than one of those of the East. We have, however, no such fear in the case of the great manuscripts of Ireland; their contents are too varied, and, generally speaking, too full of interest for the anthropologist, to lose in reputation on closer acquaintance.

"BERNICIAN TRACTS" is the title of a series of reprints and imprints of rare historical

tracts relating to the counties of Northumberland and Durham which the Rev. J. R. Boyle intends to issue. What the two Richardsons and the Typographical Society of Newcastle did for a past generation of Tynesiders, Mr. Boyle proposes to do for this, if sufficient support be forthcoming. The first volume of the series will be the 'Chorographia' of William Gray, with interlineations and addenda made by the author in contemplation of a second edition. The volume containing them is now in the public library of Gateshead, to which institution it was presented by Lady Northbourne, a descendant of Robert Ellison, of Hebburn (M.P. for Newcastle in the Long Parliament), by his marriage with Wm. Gray's sister.

THE January number of the *Folk-lore Journal* has been delayed in issue in consequence of a decision to print a selection of Aino folk-lore received from Mr. Basil Hall Chamberlain. The whole collection cannot be published, but will be issued to members of the Folk-lore Society only, accompanied by an introduction by Prof. E. B. Tylor. The stories are collected from the mouths of native Aino tribesmen, and are extremely curious as illustrations of savage thought and fancy.

THE Folk-lore Society have two important books in hand for publication, Mr. Alfred Nutt's 'Studies of the Holy Grail,' and Prof. T. F. Crane's edition of the 'Sermones' of Jacques de Vitry. The text of the latter is ready for the printer, and is on its way from America; the analysis, notes, and introduction will follow very shortly. Mr. Nutt's book will probably be ready early after Easter.

'THE COUNTING-OUT RHYMES OF CHILDREN, their Antiquity, Origin, and Wide Distribution: a Study on Folk-lore,' by Mrs. Carrington Bolton, will be published immediately by Mr. Elliot Stock.

MR. RICHARD DOWLING is, it seems, the author of 'Ignorant Essays,' which Messrs. Ward & Downey published lately. Mr. Fitzgerald's 'Life of Wilkes,' which the same firm will bring out next week, contains his unpublished letters to Churchill.

THE February number of *Blackwood's Magazine* includes the last of the articles on Cæsar Borgia contributed by M. Yriarte, which contains the exciting narrative of Cæsar's escape, of which M. Yriarte's researches in the archives of Simancas have enabled him to give for the first time an authentic account.

PROF. J. STUART BLACKIE'S 'Life of Burns' will be the March volume of the "Great Writers" series. In the "Camelot Series," also published by Mr. Walter Scott, Carlyle's 'Sartor Resartus' will be issued at the same date.

ALTHOUGH the ballade has apparently lost some of its popularity in England, it still holds the ground in America. There the magazines are full of ballades, and the "minor poets" betray no wavering in their loyalty. The latest joy for the balladists is Miss Harriet Prescott Spofford's 'Ballades about Authors'; and we hear that another enterprising bard intends shortly to issue 'Ballades about Nothing in Particular.' The latter title, we think, would do excel-

lently for an anthology comprising nine-tenths of all the "blithe ballades" we know.

THE *Gentleman's Magazine* for February will contain an article by Mr. Hubert Hall on 'Poor General Wolfe!' in which some new information will be given on the subject of Wolfe's unfortunate relations with certain of his superior officers. The contemporary controversy on this subject was reviewed in the *Gentleman's Magazine* for the period.

WE regret to notice the death of Mr. F. A. Church, only son of the Dean of St. Paul's. Mr. Church published a translation of the 'De Monarchia' of Dante, and was, it is understood, an occasional contributor to the *Saturday Review*, but continued ill health prevented his attaining the position in literature for which his abilities fitted him.

SINCE the highly successful dinner given in his honour a fortnight ago, Mr. Routledge has retired to his house in Cumberland, his native place, where, for twenty years back, he has been in the habit of spending several months in the year. He hopes, however, frequently to visit London, and give the firm in the Broadway the benefit of his long experience.

THE *Book-worm* for February will contain the first of a series of short articles on 'First Editions' by Mr. Chas. P. Johnson, dealing with early writings of Charles Dickens.

'THE LATIN-ENGLISH DICTIONARY,' from the unfinished MS. of the late Prof. Key, is just ready for publication. It was intended that it should be completed by another hand, but this has proved impracticable, and it has been decided to print the author's MS. as nearly as possible as he left it.

THE February number of *Lippincott's Magazine*, an American periodical, will be written entirely for women by women. The chief participators in this novel experiment are Miss Amélie Rives, Mrs. Piatt, Mrs. Wister, and Miss Ella Wheeler-Wilcox.

THE next numbers of the *Expositor* will contain an essay by Dr. A. Neubauer on 'Jewish Controversy and the "Pugio Fidei" of Raymundus Martini.'

MR. MORELL'S 'Russian Grammar and Chrestomathy, with a Vocabulary,' which will be published by the Delegates of the Clarendon Press, is in the printer's hand.

THE following new three-volume novels will be published during the month of February by Messrs. Ward & Downey: 'Marvel,' by the author of 'Molly Bawn'; 'Molly's Story'; and a new story by Mr. B. L. Farjeon. The same publishers have also in the press Mr. Runciman's volume, reprinted from the *Weekly Dispatch*, 'The Chequers: being the Natural History of a Public-House.'

ON the 30th inst. *Times's Magazine* will be reissued under new management. It will contain a new serial by Miss Florence Warden, entitled 'A Witch of the Hills'; a serial by Mr. Geo. Manville Fenn, 'Princess Fedor's Pledge; or, a Mystery of Certain Gems'; 'English Mansions and their Mistresses,' by the Hon. Mrs. Armytage, &c. *Time* for February will contain articles by Prof. W. Wallace on 'Natural Rights,' and on 'Members of Parliament' by the Right Hon. G. Osborne Morgan, together with contributions by Mrs. S. A. Barnett and Mdlle. Blaze de Bury.

THE second number of the *Phonetische Studien*, edited by Prof. Vietor, of Marburg, will appear in February. It will contain 'Beiträge zur Statistik der Aussprache des Schriftdeutschen,' by the learned editor; and an article 'De l'Accent de Groupe en Français,' by M. Ch. Levêque, &c. The third number, which is to conclude the first volume, may be expected in April.

THE news reaches us from Hamburg of the death of Dr. Emil Lehmann, well known in Germany for his translations. He translated a large number of English books, some of considerable importance. Dr. Lehmann was a victim of blindness for the last twenty-three years of his life, and a great part of his work was done under the difficult conditions caused by this affliction.

THE next number of the *Classical Review* will contain, *inter alia*, a lengthy notice by Mr. F. B. Jevons of Otto Gruppe's 'Griechische Culten und Mythen in ihren Beziehungen zu den Orientalischen Religionen.'

THE *Christian Leader* records the death of Mr. David M. Main, the editor of 'A Treasury of English Sonnets,' on the 19th inst. After publishing his volume Mr. Main established himself as a bookseller in Royal Exchange Square, Glasgow; but about two years ago his health gave way, and his recovery had long been regarded as hopeless.

THE newly established Grammatical Society held its first (?) meeting a fortnight ago. The head master of Tonbridge School occupied the chair.

A PUBLIC reading-room, the first of the kind, has just been opened at St. Petersburg in connexion with a good library, to which books have been contributed by some public-spirited citizens. Admittance is free, and permission is given to borrow books for reading at home. The new institution is dedicated to the memory of Pushkin, after whom it is named, and the walls are ornamented with his portrait and those of some of the Russian emperors and leading authors.

ON the occasion of the hundredth anniversary of Lord Byron's birth most German daily and weekly papers produced highly appreciative articles on the poet's genius, rather a contrast to the tone of our daily press.

WHILE a congress consisting almost exclusively of Hindus has recently been discussing political and administrative matters at Madras, a congress of Mohammedans at Lucknow has been devoting itself to educational matters. At the latter congress a warm discussion took place on the motion brought forward by Sir Syed Ahmed that the foundation of small schools with insufficient funds and bad teachers was a mistake, and that a concentration of national energy was necessary. It was urged that, the funds available being so small, they should not be wasted on schools whose curriculum consisted of the unintelligent recital of extracts from the Koran. The motion was defeated, however, by a large majority.

THE recently issued Report on Education in the Bombay Presidency is of special interest, as it contains the first complete record of the adoption of several changes in the administration in compliance with recommendations

of the Education Commission. It is to be regretted that some of these changes have so far not been quite successful. There has been a falling off, for instance, in municipal schools, and the fact is the more remarkable since the annual increase in the number of pupils has been mainly in the towns. On the whole, however, the report shows steady progress, especially as regards primary schools, whose pupils numbered 434,377 as against 419,743 in the previous year. The number of girls at school increased from 49,205 to 52,941. The report furnishes evidence also of the progress of education in the native states.

SCIENCE

RECENT PUBLICATIONS.

British and Irish Salmonide. By Francis Day. (Williams & Norgate.)—As is well known to those who are acquainted with the progress of natural history in this country, Mr. Day has been for some years past engaged in a series of investigations on many points connected with the life-history of the Salmonide. The chief instrument of his research has been the now famous fish-farm at Howietown, which has been instituted and ably conducted by Sir James Gibson Maitland. The author has by no means confined himself to the specific differences or to the developmental history of these forms; artificial fish-culture, the pollution of water, hybridization, and sport are all noticed in this inconveniently closely printed volume. Mr. Day is very angry indeed with those ichthyologists who have distinguished a larger number of species than he finds himself justified in recognizing; but he appears to forget that in the history of systematic zoology it is the rule that with the advance of our knowledge of species their number decreases; increase of knowledge means increase in our acquaintance with the variations of a species, and a consequent diminution in the value of what were taken, at an earlier period, as the marks of specific distinctness. For example, it was urged that what Mr. Day calls the "Variety Great Lake Trout," the *Salmo ferox* of Jardine, was distinguished from the "Variety Brook Trout," the *Salmo fario* of Linnaeus, by a smaller number of vertebrae (56 to 57 as against 57 to 60), and a larger number (43 to 49 as against 33 to 47) of pyloric cæca. Mr. Day has been fortunate enough to get specimens of *S. fario* with from 56 to 60 vertebrae, and from 33 to 61 cæca. A discovery of this kind has its importance, but neither it nor a number of similar cases affords the author the least justification for the tone which he has thought proper to adopt, and which, to be frank, is a grievous disfigurement to his book. It is, however, only just to admit that Mr. Day's use of the parts of speech is so extraordinary that it is possible that sentences which read as though they were meant to be "nasty" owe their want of polish to their want of grammar. We give one or two by no means extreme examples of Mr. Day's style:—

"If for the benefit of the fishing in a river, it were deemed advisable to permit the capture of salmon kelt, such would have to give rise to many other considerations. Were it legal to sell them, how would such a permission end?"

To this riddle we can only answer, In, we presume, a "nice derangement of epitaphs." Here is a complete paragraph:—

"Heavy rains occasioning floods may not only increase the take in the rivers and estuaries, but likewise along the sea coast, which would seem to show that some effect had been produced which induced these fish to press onward toward the spawning beds."

Sentences such as these make the reader despair of finishing Mr. Day's book. Here is another example:—

"This brings us to the consideration of *are hybrids fertile?* and in the preceding experiments it has been shown that they are. But mere possibility of fertility from the males or females of these hybrids, however interesting physiologically, is not so much so to the fish-culturist and riparian proprietor who wishes to know the amount of fertility which might reasonably be anticipated, and through how many generations? Also whether fertility decreases with increased hybridization?"

It is a great pity that, with all the trouble he has obviously taken to get up his facts, Mr. Day presents them in a manner which is far from being within measurable distance of intelligibility.

Tenants of an Old Farm: Leaves from the Note-Book of a Naturalist. By Henry C. McCook, D.D., with an Introduction by Sir John Lubbock. (Hodder & Stoughton.)—This work may be spoken of as a sort of entomological 'Sandford and Merton,' of which the following is a sample:—

"What is the matter now?" I asked, as the school teacher shook her head and handed the insect to Hugh, with an incredulous 'Humph!' 'My poor moth appears to have excited your indignation!' 'Truly so,' replied Abby. 'I confess myself a tyro in all branches of entomology, and it would be a sorry victory for a specialist who should impose on me. But really, I think that I have learned enough even within the last few days to prevent you palming that creature upon me as a moth. Why it doesn't resemble that insect in the least.' 'So say I,' echoed the mistress. 'And what says Hugh?' I asked, as the sturdy fellow turned the insect round slowly and carefully scrutinized it on all sides. 'Well, sir, I—I begin to find that I know so little 'bout the commonest sort o' critters that I don't like to venture a 'pinion. But ef that's a moth, I reckon you've pulled its wings off.' 'Not a bad guess,' I said, laughing. 'But I assure you that it *is* a moth, and that I have *not* pulled its wings off. However, not to keep you in suspense, I may tell you that in certain species of moths the female is wingless.'"

We agree with the author and with Sir John Lubbock that "the truths of Nature are attractive enough in themselves, and need not the seasoning of fiction, even of so mild a flavour as offered by the 'Tenants,'" and we will go further and wonder why they have not acted on their convictions. If, however, a mild story-book of the kind is wanted, Dr. McCook would probably be as good a writer of it as any other naturalist.

PROF. ANTON DE BARY.

PROF. DE BARY died at Strasbourg on January 19th, aged fifty-seven years, and probably no botanist was ever more regretted. He had held the chair at Strasbourg since 1872, being called there from Halle; previously to that he was for some time Professor of Botany in Freiburg. His studies were commenced in Berlin, and he began to publish investigations on the lower algae and fungi very early in life. In 1853 his book on the fungi popularly termed rusts, smuts, &c., was published, and at once attracted attention as the work of an original and industrious observer. Not only were his researches of a high order and new in character, but they called the attention of botanists to so many important points in connexion with the then obscure question of the diseases of plants that it is not too much to say that De Bary laid once for all the foundations of our knowledge of the pathology of plants, and showed the way to those methods of continuous culture and observation which have yielded such startling results in the hands of himself and his pupils during the last quarter of a century.

In 1859 appeared his work on the Mycetozoa, throwing a flood of light on these mysterious organisms, and at once bringing the author into prominence in the zoological as well as the botanical world—for he then contended for the animal nature of these curious beings. Between these two dates he had produced a work on certain algae so important and accurate that no worker among these plants can afford to be without it; and, in addition, several minor memoirs had been written by his hand.

To Englishmen the name of De Bary is associated with the controversies respecting the cause of the potato disease and the rust of wheat, and it was he who demonstrated the true nature of both by means of his marvellous patience and industry and his accurate observations. He was never satisfied with finding a fungus and labelling it; he cultivated it from its spores on its proper medium, and he would not accept stages of development as belonging to its life-history until he clearly saw the connexion without break of continuity. His marvellous preparations showing the entrance of the potato fungus into the host-plant, and the piercing of the epidermis of the berberry leaf by the hypha from the sporidium of the *Puccinia*, were without parallel; the published figures gave rise to a storm of dispute, but, apart from confirmations which followed, the methods were too good and the story too devoid of intrinsic faults to be resisted, and the world came to see the truth of the new teachings.

But it was not only the life-history of these fungi that De Bary cleared up. During the busy period from 1860 to 1870 he discovered the sexuality of the Ascomycetes, and traced the life-histories, or threw light on the most important anatomical characters, of the Chytridiaceæ, Peronosporæ, Protomyces, Exoascus, and numerous other parasitic fungi. Not only were these memoirs of enormous importance to science in themselves, but they led the way to principles so practical in their nature and bearings that we may almost say they revolutionized agriculture. It seems strange nowadays to be wondering at the time when the idea of parasitism (as now understood) was new and only half believed in by many savants, and it is to the glory of De Bary that he placed this important doctrine on so firm a scientific footing that it led the way to fruitful discoveries in every direction.

In 1866 De Bary brought out the first edition of what in its new form is the standard book on the biology of the fungi, and in this work he was able to collect the results of his own multitudinous memoirs, and to sift the large literature which was already accumulating on the subject. The critical power displayed in this treatise would alone have been sufficient to bring it into notice, and it remained for nearly twenty years the work of reference on the fungi. In it he had also laid down the lines along which this vast aggregate of organisms is to be classified. He thoroughly revised and rewrote the book up to date in 1884, and it is now translated into English.

In 1877 the celebrated 'Comparative Anatomy of the Vegetative Organs of the Ferns and Phanerogams' appeared, though it was begun more than ten years previously. The influence of this book on the botanical world is the more astounding when we reflect that its author was regarded as a specialist on fungi. It is, however, not difficult to see that De Bary's multitudinous labours among parasitic fungi kept him continually observing the tissues of the higher plants on which they live, and this may have something to do with the sympathetic and detailed treatment of the epidermis met with in his writings; at the same time it is certain that Hugo von Mohl's influence on the author also comes out in this work. An English translation is extant of this book also.

By this time the influence of the Strasbourg botanical laboratory was making itself felt abroad, and the quantity of careful, accurate investigation in the difficult field of mycology which has been undertaken and carried out by pupils of the great botanist is extremely large, especially when we reflect how short is the time, and how slowly such work must progress. In this connexion should be mentioned that quaint-looking periodical the *Botanische Zeitung*, of which De Bary became editor after Mohl's death; this contains, besides numerous papers of his own, many of the greatest importance by his pupils.

It is impossible within the limits at our disposal to give a list of De Bary's memoirs; it must suffice to state that not only was he the great architect of our present teachings and knowledge as to the methods of work in tracing the life-histories of the lower organisms—as to the parasitism of the fungi, and the remarkable phenomena of commensalism—as to the diseases of plants caused by fungi, and as to the sexuality of the fungi—but his name must always be associated with that extraordinary discovery he made when investigating the fungus (*Puccinia graminis*) causing the rust of wheat. De Bary proved that of the two kinds of spores developed on the wheat, one only is adapted for continuing the life of the fungus on the wheat; the other only yields a fungus product if sown on the leaf of the berberry, and the form which it produces here is so different from that on the wheat that it was placed for years in an entirely different category. This phenomenon of heteroecism is now known to occur in other fungi, and it has important philosophical and practical bearings.

About 1884-5 De Bary published his new book on the 'Biology of the Fungi, Myxomycetes, and Bacteria,' and 'Lectures on Bacteria'; these are by far the most authoritative works on the subject, and have for the first time given an intelligible hope of our classifying these organisms in accordance with the demands of modern philosophy. In addition to the delightfully clear style, these books teem with new facts and ideas, and give an instructive and critical survey of the subjects, and the second one especially appeals to all classes of cultivated readers.

As to the man, viewed apart from his writings, his simple frank manner attracted all who came in his laboratory; he was especially kind to young workers, and had a pleasant way of leading them through the intricacies of a difficult investigation by teaching them to observe and master one point at a time. He was in many respects a reserved man, but never so in discussion if his opinion was required; but he was a most patient listener, and wonderfully tolerant. His critical power always told, and he expressed his views clearly. Nevertheless, he was not considered a ready speaker, and a certain reserved manner detracted from his success when lecturing. The enthusiasm of those who have worked in his laboratory is always evident; they speak with one accord of his modesty, sterling justice, sympathetic criticism, and total absence of littleness. His industry was astonishing, and none who knew him will ever forget the simple table in the little room he worked in, and the Hartnack microscope he liked so much. He was, indeed, a great man.

MR. G. R. WATERHOUSE.

ONE of the older generation of naturalists, who had withdrawn for some years from active scientific life, passed away last Saturday at the age of seventy-seven. Mr. George Robert Waterhouse was a naturalist of note half a century ago, and between 1833 and 1866 published nearly one hundred and twenty scientific papers, chiefly on mammals and insects. When Darwin returned from the memorable voyage of the *Beagle* it was Mr. Waterhouse who described the mammals which had been collected during the expedition. At that time he held the post of curator of the Zoological Society. In 1841 Mr. Waterhouse edited for the 'Naturalist's Library' a volume on 'The Marsupialia, or Pouched Animals'; and in 1846-8 he issued his well-known 'Natural History of the Mammalia.' But while engaged in studying the higher types of vertebrate life he also enjoyed great reputation as an entomologist, and in 1858 published a 'Catalogue of British Coleoptera.' Yet he was professionally a geologist, for on the death of Mr. König he was appointed Keeper of the Geological Department of the British Museum, and while occupying this position devoted much attention to the study of the ammonites. Those who had the

privilege of enjoying Mr. Waterhouse's friendship will remember him as a man of marked geniality of disposition, possessed of refined taste, and imbued with a strong enthusiasm for entomological pursuits.

ASTRONOMICAL NOTES.

THE moon will be most favourably situated for observation in Europe of the total eclipse which occurs to-night. At Greenwich the middle of the eclipse will take place (at 11^h 20^m) less than an hour before she is on the meridian, and during the whole of the phenomenon she will be at considerable elevation in the sky, being in the zenith in Northern Africa. In view of the advantages afforded by the eclipse for the exact determination of the diameter and distance of the moon by observation of the stars occulted by her whilst the whole disc is unilluminated, Dr. Döllén, of Pulkowa, has drawn up a catalogue of no fewer than three hundred stars (some, of course, very faint) which she will thus pass over as seen from different parts of the world; and Prof. Struve has computed by a graphical method their times of disappearance and reappearance and position-angles for 120 observatories, and has distributed the results, inviting the co-operation of astronomers in the work of observation. About thirty of these occultations will be visible at Greenwich; but only one is so bright as the eighth magnitude, which will disappear behind the moon at 10^h 40^m (nine minutes after the commencement of the total phase) and reappear at 11^h 54^m (a quarter of an hour before the end of totality).

The planet Mercury will be at greatest eastern elongation on the 16th of next month. As about that time he will not set until more than an hour after the sun, he will for a few days be visible to the naked eye in the evening (in the constellation Pisces) if the weather be favourable. Venus will be visible in the morning (rising later each day) during February and part of March, passing throughout the constellations Sagittarius, Capricornus, and Aquarius. Mars will be in Virgo throughout February, rising at the beginning of the month about eleven o'clock at night, and at the end of it about half-past nine in the evening. Jupiter will remain for a considerable time in Scorpio, and will not rise before midnight until the beginning of March. Great interest will continue to attach to the observation of the great red spot and to the knowledge which, it may be hoped, will be thereby acquired respecting the rotation of the planet. Saturn (which is to-day very near the moon) will remain in Cancer throughout February, and will about the middle of that month pass the meridian at half-past ten o'clock in the evening.

The Report of the Director of the Royal Alfred Observatory, Mauritius, shows that during the year 1886 (to which it refers) activity was regularly continued, both in magnetic and meteorological observations and in photographic delineations of the solar surface. Two photographs were also obtained of the solar eclipse of the 29th of August, which commenced there a little before sunset. The year, it may be remarked, was a particularly dry one.

The observatory of Herr M. von Kuffner at Vienna, which has been in course of erection during the last three years, is now practically completed. The meridian instrument is by Repsold, and has an aperture of 4.9 inches and a focal length of 5 feet. The principal equatorial is by the same maker; the aperture of its telescope is 10.6 inches, and the focal length 12 feet 6 inches.

'THE NORTHERN TERRITORY OF SOUTH AUSTRALIA.'

Palmas qui meruit ferat. Mr. Hugh Watt, M.P., delivered a very interesting lecture on the above subject at Exeter Hall on the 24th inst., which he has since published. We are surprised, however, to find that this lecture is, by paraphrase and direct quotation, made up

almost entirely from a work just published by ourselves, entitled 'Digging, Squatting, and Pioneering Life in the Northern Territory of South Australia,' by Mrs. Dominic Daly.

Whilst recognizing the fact that Mr. Watt's object in drawing public attention to this fine territory was a patriotic one, we think it would only have been courteous to Mrs. Daly had he mentioned her name and her work as the main source and spring of his oration. His pamphlet as now published is undoubtedly an invasion of Mrs. Daly's copyright.

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SOCIETIES.

SOCIETY OF ANTIQUARIES.—Jan. 19.—Mr. A. W. Franks, V.P., in the chair.—Mr. W. J. Hardy called the attention of the Society to the fact that many of the entries on the dorse of the early Close and Patent Rolls in the Public Record Office were gradually becoming perfectly illegible through the continuous use of the documents in question, and the manner in which they are handled when in use. He suggested the advisability of urging the Treasury to photograph or copy the documents in question, so that the originals need not be used except in special cases. The matter was fully discussed by the Fellows present, and ultimately the following resolution was unanimously adopted: "That having in view the fact that the entries on the dorse of many of the early Close and Patent Rolls are, by the continuous use of such rolls, becoming gradually illegible—matters of the highest historic and legal importance thus perishing for ever—the Society of Antiquaries of London desire to express to the Master of the Rolls the earnest hope that he will see his way to urge Her Majesty's Treasury to sanction without delay the necessary cost of transcribing or reproducing by some photographic process the most faded and damaged of these early rolls, such copies or reproductions to be used on all occasions, unless reference to the original be considered, by some person competent to judge, absolutely necessary."—Mr. R. S. Ferguson exhibited the brass matrix of the seal of Sir J. Cradock, commissary of the Archdeacon of Richmond, dated 1654. It was recently found buried in a footpath near Kendal.—The Rev. C. R. Manning exhibited a seal, of the same date as Sir J. Cradock's, of the Archdeacon of Colchester.—Mr. G. Scharf, by permission of Messrs. Colnaghi, exhibited an interesting Elizabethan picture of four noblemen playing at cards. This picture was described, but not exhibited, to the Society one hundred and three years ago, since which, until quite lately, it has been lost sight of.—Mr. R. Day, jun., communicated an account of the discovery of a number of dug-out boats in Lough Erne during the past summer.—Mr. E. Peacock communicated a transcript of a missing portion, lately found at Lincoln, of the list of church goods destroyed in Lincolnshire in 1566, and published by him in his 'English Church Furniture.'

ROYAL SOCIETY OF LITERATURE.—Jan. 25.—Dr. W. Knighton, V.P., in the chair.—A paper was read by Mr. R. B. Holt, entitled 'Reliability of the Ancient British Records.'

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 18.—Mr. T. Blashill in the chair.—M. Schuermans, of Liège, forwarded particulars of the discovery of Roman sculptures built up into the later Roman walls of Grenoble. The date of this second use is about the beginning of the fourth century, as is attested by an inscription.—Mr. E. Way exhibited some artistic pieces of Delft ware found on the site of the palace of the Dukes of Suffolk in Southwark.—Mr. Loftus Brock described a canette of Flemish work of the sixteenth century.—Mr. J. T. Irvine forwarded a collection of sketches of churches in Northamptonshire, including one of a curious inscription at Water Newton.—Dr. T. G. Walker exhibited a fine collection of antiquities recently found near Peterborough, among which was a remarkable fibula of early Saxon date, the hammer of Thor being represented in a conspicuous position.—Mr. Bodger exhibited a series of Roman coins, also found near Peterborough, and a collection of leaden dumps supposed to have been used in playing some popular game, but which were probably used as small change at a time when nothing less than a silver penny was in circulation.—Mr. C. H. Compton referred to the old custom of providing a powdering closet in houses of the time of Queen Anne, in which a lady's hair was powdered after the task of dressing had been otherwise completed.—The Chairman, in reply, spoke of the existence of a small room, frequently found in houses of the date named, as fulfilling the requirements. In Kensington Square some

of these rooms project from the back of the houses.—A paper was read 'On Ancient Roads,' prepared by Mr. G. Payne, but read in his absence by Mr. W. de Gray Birch. The course of the lower road from Gillingham to beyond Faversham was traced as a specimen of an ordinary country lane of uncertain age. The number of ancient sites which are passed prove the road in question to be of remote antiquity. It ends at a British earthwork in Bigbury Woods.—A paper 'On some Recent Discoveries in Winchester Cathedral,' by Canon Collier, was then read.

NUMISMATIC.—Jan. 19.—Dr. R. S. Poole, V.P., in the chair.—Capt. A. H. Warren, Messrs. G. J. Crosbie-Dawson, J. P. Lambros, and J. H. Pinches, and the Rev. F. Binley-Dickinson were elected Members.—The Rev. G. F. Crowther exhibited a penny of Cnut (Hildebrand, type G; Hawkins, 213), a variety without the sceptre, struck at York; also a penny of Edward the Confessor (Hildebrand, G, variety a), a combination type with obverse of Hawkins's 228 and reverse of 222, struck by the moneyer Thor at York.—Mr. Hall exhibited a gold coin of the Emperor Postumus, A.D. 258-267, of rude style, said to have been found at Chester, with the inscription ROMAE AETERNAE (Cohen, vol. vi. 327, new edition), weight 104 grains; also a gold coin of Carinus with the inscription VICTORIA AVG, weight 69 grains.—Mr. Deakin exhibited specimens of the so-called "Rebel" crown and half-crown, supposed to have been coined by the rebel chiefs in imitation of the Ormond pieces of the same value current by proclamation of the Lord Lieutenant of Ireland in 1643; also a bronze oval medal, representing Paris and Helen of Troy, with a blundered Latin inscription, probably a seventeenth or eighteenth century cast, found in Sherwood Forest.—Mr. Webster exhibited a rare small brass coin of the Emperor Maximian, with, on the reverse, Hercules in the garden of the Hesperides.—Mr. A. E. Copp exhibited a very beautifully executed MS. work on English coins, dedicated to Sir George Duckett, and including a catalogue of his coins.—Admiral T. Spratt communicated a paper on three small gold coins procured by him in Crete, near the site of Polyrrhenium.—Mr. C. Roach Smith sent an account of a discovery of Roman coins at Springhead, near Gravesend.—Dr. B. V. Head read a paper on electrum coins recently acquired by the British Museum, and on the composition of early electrum coins calculated from their specific gravities.

ZOOLOGICAL.—Jan. 17.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December last, and called attention to a small fox from Afghanistan, which should probably be referred to the species shortly noticed by Blyth as *Vulpes griffithi*. It was, however, somewhat doubtful whether the species was really distinct from *Vulpes leucopus*, Blyth, the small desert fox of Western India.—Mr. F. Day exhibited and made remarks on some hybrid fishes from Howtown, and on a British specimen of the spined loche.—Papers and letters were read: by Mr. O. Thomas, on a collection of mammals obtained by Emin Pasha in Central Africa, and containing 115 specimens belonging to 39 species; the great mass of the collection had been obtained in a district called Monbuttu, just within the Congo basin; a new flying squirrel, of small size, was named *Anomalurus pusillus*, and a new tree-hyrax *Dendrohyrax emini*, after its discoverer, by Capt. G. E. Shelley, on a collection of birds formed by Emin Pasha partly in the Upper Nile district and partly in the Monbuttu country in the Congo basin, and containing examples of four species new to science, proposed to be called *Indicator emini*, *Spermospiza ruficapilla*, *Ploceus castaneus*, and *Glareola emini*,—by Dr. A. Günther, on the reptiles and batrachians from Monbuttu sent by Emin Pasha; the author enumerated seventeen specimens, of which nine were almost generally distributed over the African region; of the remainder, seven were known from various parts of West Africa; one tree-snake was described as new, and called, after its discoverer, *Ahaetulla emini*,—by Mr. E. A. Smith, on the shells collected by Emin Pasha on the Albert Nyanza, Central Africa; of the five species of which examples were obtained three were referred to new species; it was stated that fifteen species of shells were now known from Lake Albert, of which seven were peculiar to it,—by Mr. A. G. Butler, on the Lepidoptera received from Emin Pasha, the collection containing examples of 155 species, of which thirteen butterflies and two moths were new to science,—and from Mr. C. O. Waterhouse, on the Coleoptera from Eastern Equatorial Africa received from Emin Pasha; one of the species was new to science, and six of them had previously been received at the British Museum from West Africa only.

ENTOMOLOGICAL.—Jan. 18.—*Anniversary Meeting.*—Dr. D. Sharp, President, in the chair.—An ab-

stract of the Treasurer's accounts was read by Mr. H. T. Stainton, one of the auditors, and Mr. H. Goss read the report of the Council.—It was announced that the following gentlemen had been elected as officers and Council for 1888: *President*, Dr. D. Sharp; *Treasurer*, Mr. E. Saunders; *Secretaries*, Mr. H. Goss and Canon Fowler; *Librarian*, Mr. F. Grut; *Other Members of Council*, H. J. Elwes, Sir J. Lubbock, R. M'Lachlan, Dr. P. Brooke-Mason, E. B. Poulton, O. Salvin, H. T. Stainton, and Lord Walsingham.—The President delivered an address.

METEOROLOGICAL.—Jan. 18.—Mr. W. Ellis, President, in the chair.—Drs. C. H. Blackley, J. Groves, C. Harrison, and J. L. Rushton, Messrs. H. E. Brameld, E. S. Bruce, W. Forrest, G. C. Harrison, N. R. Haswell, R. Laing, H. J. Lloyd, H. T. H. Mead, C. Perks, W. R. Pike, and J. H. Walker were elected Fellows.—The paper read was 'The Non-Instrumental Meteorology of England, Wales, and Ireland,' by Mr. G. M. Whipple.—The report of the Council showed the Society to be in a satisfactory condition, the number of Fellows being 522.—Mr. Ellis, in his presidential address, reviewed briefly the work and position of the Society.—The following gentlemen were elected the officers and Council for the ensuing year: *President*, Dr. W. Marcey; *Vice-Presidents*, F. C. Bayard, W. Ellis, C. Harding, and R. Inwards; *Treasurer*, H. Perigal; *Trustees*, Hon. F. A. R. Russell and S. W. Silver; *Secretaries*, G. J. Symons and Dr. J. W. Tripe; *Foreign Secretary*, R. H. Scott; *Council*, Hon. R. Abercromby, R. A. Allison, E. D. Archibald, W. M. Beaufort, H. F. Blanford, A. Brewin, G. Chatterton, W. H. Dines, H. S. Eaton, B. Latham, E. Mawley, and C. T. Williams.

PHILOLOGICAL.—Jan. 20.—Rev. Prof. Skeat in the chair.—Dr. J. A. H. Murray gave his annual report on the progress of the Society's 'Dictionary.' During the past year above 100,000 slips had been sent in: 40,000 by Mr. W. Douglas, 25,000 by Mr. T. Austin, 10,000 by Mr. A. Shackleton, 4,372 by Mr. Henderson, and smaller numbers, often very valuable as being from special technical books, by other readers. The sub-editing, which, when well done, was of the greatest possible help, had gone on vigorously, both women and men taking part in it: Miss Brown, Mrs. Stuart, Mrs. Woods, and Messrs. Anderson, Beckett, Bousfield, Brandreth, Brown, Elworthy, Green, Henderson, Hailstone, Löwenberg, Mount, Nichols, Peto, Sugden, Schruppf, Simpson, Smallpiece, Woods, &c. Part IV. was all in proof to *Carbon*, in final to *Candle*; copy was sent in to *Corry*, which had taken three days to get into order. Vol. II. would end with B. Vol. III. with D. Vol. IV. was in the hands of Mr. H. Bradley, lately appointed joint-editor of the 'Dictionary,' and he had begun with E. Henceforth each editor was to produce one part of 350 pages a year. This meant four columns sent to press daily, four corrected and revised, and four returned in final. Less time must, therefore, be given to difficult words like "caedagon," a way of officers dressing their hair in the eighteenth century; its six lines had involved the writing of twenty letters and much search. The difficulties of *canon* (monk and cathedral dignity), *cantilever*, *cabal*, *cabinet*, *calveered* (salmon), &c., were discussed. More help is needed in sub-editing, and in reading American books, modern novels, and early technical works.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 24.—Mr. Bruce, President, in the chair.—The paper read was 'On the Erection of the "Jubilee" Bridge carrying the East Indian Railway over the River Hooghly, at Hooghly,' by Sir B. Leslie.

ARISTOTELIAN.—Jan. 23.—Mr. S. H. Hodgson, President, in the chair.—A paper was read by Mr. B. Bosanquet 'On the Philosophical Importance of a True Theory of Identity.' Believing that the theory of identity is the only fundamental question at issue between thinkers interested in German speculation and those of the distinctively English school, the writer was anxious to state the question precisely, and to trace its far-reaching consequences. Attributing to English thought the view that it is the ideal of identity to exclude difference, he first pointed out the nature of this principle in the province of logic, referring in particular to Hamilton, Mill, Jevons, and Herbert Spencer, and explained the truer doctrine of recent logic to the effect that an identity or universal is a meeting-point of differences, and that identity in judgment is incompatible with tautology. An analogous contrast of principles shows itself in psychology, especially in the question whether association by similarity can be reduced to a principle more like that of contiguity, and in atomism or individualism, and the opposite conceptions in ethical and political science. Brilliant as has been the history of British philosophy, it reveals a certain insensibility to the organic and coherent aspect of man's spiritual achievement, as the mere inspection of the range of British philosophical

literature seems to demonstrate. There may be historical causes of this defect, which does not appear to be rooted in the national character, and which participation in the present movement of European culture, including, among many elements, an attempt towards a more synthetic and vital philosophy, is tending to remove.—The paper was followed by a discussion, in which Mr. R. B. Haldane and others joined.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Academy, 4.—'Demonstrations,' Mr. J. Marshall.
 — London Institution, 5.—'The Proteles,' Rev. W. Benham.
 — Institute of Actuaries, 7.—'Risk Premiums for Survivorship Assurances.'
- TUE.** Society of Arts, 8.—'Yeast, its Morphology and Culture,' Lecture 1. Mr. A. G. Falmouth (Cantor Lecture).
 — Geographical, 8.—'Summary of Explorations in British North Borneo,' Admiral R. C. Mayne; 'Exploration and Survey of the Little Andaman,' Mr. M. Fortman.
 — Royal Institution, 8.—'Before and after Darwin,' Mr. G. J. Romanes.
 — Civil Engineers, 8.—'Discussion on the Erection of the "Jubilee" Bridge carrying the East Indian Railway over the River Hoochly, at Hoochly,' 'The Alexandra Dock, Hull,' Mr. A. C. Hurlitz.
 — Society of Arts, 8.—'The Monumental Use of Bronze,' Mr. J. S. Gardner.
- WED.** Royal Academy, 4.—'Demonstrations,' Mr. J. Marshall.
 — Entomological, 7.—'Catalogue of the Lepidoptera of Sikkim,' Messrs. H. J. Elwes and O. H. O. Möller; 'Experimental Observations on the Colour-Relation of the Pupæ of *Pieris* to their Immediate Surroundings,' Messrs. G. C. Griffiths and W. White.
 — Society of Arts, 8.—'The Sweating System, or the Functions of the Middleman in Relation to Labour,' Mr. D. F. Schloss.
 — British Archaeological Association, 8.—'Medieval Master Mason's Design for the West Front of Peterborough Abbey,' Mr. J. T. Irvine.
- THUR.** Royal Institution, 3.—'Art Education,' Mr. H. Herkomer.
 — Archaeological Institute, 4.—'Bradbourne Cross, Derbyshire,' Rev. G. F. Browne; 'English Ornamental Leadwork,' Mr. J. L. André; 'Additional Saxon Work in Oxford Cathedral,' Mr. J. F. Harrison.
 — Royal, 4.
 — London Institution, 6.—'Atlantic and British Weather,' Mr. R. H. Scott.
 — Linnean, 8.—'Ferns of Simla,' Mr. H. F. Blanford; 'Fertilization of *Cedrelopsis latifolia*, var. *mosieri*,' Mr. H. J. Veitch; 'Descriptions of Species of *Galerucina*,' Mr. J. S. Baly.
 — Chemical, 8.—'Election of Fellows; On the Range of Molecular Forces,' Prof. A. W. Ricker.
 — Antiquaries, 8.—'Miniature Painting on Vellum,' Mr. R. S. Ferguson; 'Portraits of Queen Elizabeth with Chronographic Inscription, Duke of Buccleuch; Observations on Queen Elizabeth's Purse,' Mr. G. Scharf; 'Notes on the Fortifications of Millom, Cumberland, with Reference to an Early Initiated Spoon of that Family,' and 'Examples of Old United Service Spoons,' Mr. A. Harthorne.
- FRI.** United Service Institution, 3.—'Speed as a Factor in Naval Warfare,' Rear-Admiral the Hon. R. R. Fremantle.
 — Royal Academy, 4.—'Demonstrations,' Mr. J. Marshall.
 — Geologists' Association, 7.—'Annual Meeting.'
- SAT.** Philological, 8.—'Fall Miscellanies,' Rev. Dr. R. Morris.
 — Royal Institution, 9.—'Ancient Microscopes,' Mr. F. Crisp.
 — Royal Institution, 3.—'Experimental Optics,' Lord Rayleigh.

Science Gossip.

PROF. W. KÜHN, of Heidelberg, is to be invited to deliver the Croonian Lecture before the Royal Society this year.

MR. J. E. HARTING has been appointed librarian to the Linnean Society, in the place of Dr. Murie, who has resigned.

THE annual general meeting of the Institution of Mechanical Engineers will be held on Thursday and Friday next at the Institution of Civil Engineers. The president, Mr. E. H. Carbutt, will be in the chair. The adjourned discussion on Mr. Richards's paper 'On Irrigating Machinery on the Pacific Coast' will be concluded, and a paper read 'On the Position and Prospects of Electricity as applied to Engineering,' by Mr. W. Geipel. The Research Committee on Friction will produce its third report.

'MY TELESCOPE' is the title of a little work on astronomy by 'A Quekett Club-Man,' who has lately written on the microscope.

AMONG the names mentioned in connexion with the vacant Chair of Botany in the University of Edinburgh are Prof. Balfour of Glasgow, Prof. MacNab of Dublin, and Prof. Traill of Aberdeen.

DR. MURRELL'S 'Massage as a Mode of Treatment' has been translated into French by Dr. Oscar Jennings, and will shortly be published, with a preface by Dr. Dujardin-Beaumez of Paris, under the title of 'La Pratique du Massage.'

THE Cambridge University Press is going to publish a collected edition of the mathematical papers of Prof. Cayley. They will be arranged by Prof. Cayley himself, who will add notes containing references to the writings of other mathematicians on allied subjects. The edition will extend to at least ten quarto volumes. It is intended to publish two volumes each year until the completion of the work.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES is now OPEN, 5, Pall Mall East, from 10 to 5.—Admission, 1s.—Catalogue, 6d.
 ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS.'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 35, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

THE GROSVENOR EXHIBITION.

(Second Notice.)

Mrs. Hogarth (No. 24) shows Hogarth at his best as a portrait painter. He never drew with more firmness and a finer sense of style or employed better colour. The technique shows that the picture was painted about 1744, the period of the 'Marriage à la Mode' and 'Captain Coram,' and fifteen years before 'The Lady's Last Stake' (31) was produced. Mrs. Thrale was accustomed to boast that she had sat for the lady in the gambling scene; but any one who looks at Mrs. Hogarth's portrait will see who was Hogarth's model, while Reynolds's admirable likeness of Dr. Johnson's "dear mistress," now No. 163 in this gallery, in regard to which the Catalogue supplies a curious quotation from 'Piozziana,' makes havoc of the lively lady's audacious fibs. It is touching to observe that in the "Lady's" features, painted when Mrs. Hogarth was fifty years old, we have Hogarth's tender remembrances of his bride's beauty when, she being twenty and he thirty-two, the pair, March 23rd, 1729, slipped away from the large house—the second to the east of James Street—on the Piazza, Covent Garden (then in the condition Inigo Jones left it), where her father lived, to be married "on the sly" in Paddington Old Church. Sir James had reason to be hurt by this proceeding, for in those days Hogarth, who was old enough to know better, had produced nothing more important than some questionable satirical prints, and was probably a pupil or helper of the damsel's father, who had not long before backed him in a lawsuit against one Morris, an upholsterer, on account of a broken contract to produce certain painted tapestry. In the course of the suit the defendant alleged that Hogarth was an engraver, but "no painter." He must, at any rate, have learnt to paint with wonderful rapidity if, as seems most likely, he executed the Duke of Leeds's 'Scene from "The Beggars' Opera"' (25) in or about 1729, and not later. This is true whether Lambert, as some rather rashly say, or Old Nollekens, or Thornhill, as is most likely, and almost proved by the technique of each artist, taught Hogarth all he needed to be taught about painting. The Nollekens theory is absurd, for Nollekens did not settle in England till after 'A Harlot's Progress' was painted.

The Duke of Leeds's 'Scene from "The Beggars' Opera"' (25) is the oldest Hogarth here, and second in date only to 'The Wanstead Assembly,' which (or the sketch for it) was No. 35 at the Academy in 1875—a picture frequently confounded with the 'Wanstead Family Group' or 'Conversation Piece,' which was No. 28 at the Academy in 1885, and which, by the way, Mrs. Delany saw Hogarth paint in 1731 (*vide* 'Life,' &c., 1861, i. 283). It was about this picture she was writing when she cast an important light upon Hogarth's method in art by telling her correspondent that "he has altered his manner of painting since you saw his pictures; he finishes more a great deal." Of the Duke of Leeds's picture we gave a general account in "The Private Collections of England," No. XXXVII., and spoke of other versions of the same design, one of which is now No. 251 at the Grosvenor Gallery, lent by Mr. Louis Huth. No. 25 is the picture which William Blake engraved for Boydell, who published the print in 1790. There is, quite apart from the internal evidence, no doubt that this is the picture Hogarth painted for Rich,

his close friend, the "Harlequin Lunn" of theatrical fame. The fourth Duke of Leeds bought it for 35*l.* at Rich's sale in 1762. Besides its interest as a capital Hogarth, and the numerous portraits it contains, this work is historically valuable as comprising the only known representation of the famous Lincoln's Inn Fields Theatre, where on Monday, the 29th of January, 1728, 'The Beggars' Opera' was first performed.

According to the key republished in the Grosvenor Catalogue, the performers included Walker, Hall, Hippisley, Mrs. Eggleton, and Miss Fenton, afterwards Duchess of Bolton. Among the spectators are the Duke of Bolton, Rich, Cock the auctioneer, Gay, Anthony Henley, of the Grange (who was Lord Chancellor Northampton's brother), and "long" Sir Thomas Robinson. Pope and Swift were in the house at the time, but Hogarth did not paint them, nor would he have done so if he had been asked. The picture is one of the few complete illustrations of the old custom of allowing "the gallants" to sit on the stage. At a later date it was customary for two soldiers to stand on the stage during the performance, one at either side of the proscenium. One night, when Garrick was acting Lear, one of these warriors was seen "blubbing" like a child; Garrick, who appreciated a compliment of this nature, sent for the man to his room and gave him half-a-crown. Not long after 1728 "the gallants" were removed from the stage to the stage boxes. This picture has been most successfully cleaned since we saw it at Hornby Castle ten years ago, and has recovered not a little of its brilliancy. By its means we may judge of the original appearance of many Hogarths, such as the 'Wollaston Family,' No. 22, and Lord Derby's 'Monamy showing a Picture,' No. 21, which is in a deplorable condition. On the other hand, it is right to say that Mr. Huth's Hogarth, No. 251, has borne cleaning very ill indeed. In it the details of the scene proper differ from those of No. 25, e.g., the staircase behind the "gallants" on our right is omitted in Mr. Huth's version. Technically speaking, both versions illustrate Hogarth's constant desire to secure a bright focal point in his works, as in "Polly's" dress of brilliant white; the central ladies in white in the two groups of the Wollastons, No. 22; and Mrs. Garrick's neckerchief in No. 27. In No. 25 the student will notice the fine posing, full of character and spirit, of "Polly" kneeling before her dual lover, who, from the side, devours her with his eyes. Every one will admire the luminosity of this figure as well as the brightness and solidity of the figure of "Lucy" in her deep blue gown on the other side of the heavy "Macheath." The group of Lady Jane Cook and her female companion in the Duke of Leeds's picture serves to show that ladies were admitted to sit on the stage.

In No. 26, *Peg Woffington*, the softness of the modelling of the flesh and smoothness of the surface are departures from Hogarth's ordinary practice so great that we should grow sceptical about the authorship of the work did we not feel sure that no one but he could at that time have given so much animation with such power and delicacy to the eyes, where, quite in keeping with the actress's disposition, mischief sparkles, and that no one else in England could have painted the pulpy lips, which attest another well-known characteristic of hers. The coloration is quite Hogarthian, from the Woffington hat to the adaptation of the deep rose gown to the bluish green of the scarf. The carnations are a little flushed and the flesh is a little pasty. We cannot believe that No. 33, lent by Mr. Henson, is by Hogarth; it belonged to Mr. Addington, and was at the Academy in 1886. It is not good enough for Dance or Cotes. It may possibly represent Mrs. Woffington; but even this we doubt. How comes it that three portraits, the above two and No. 34,

bear the name of Peg Woffington and yet are by no means very like each other? The Marquis of Lansdowne's picture was at the National Portrait Exhibition, 1868. It has not been engraved. Hogarth's *Garrick as Richard III.* (28)—the character in which David originally appeared at Goodman's Fields in 1741—we criticized in "The Private Collections of England," No. LVII., while dealing with pictures at Duncombe Park. The real subject is Garrick, and not Richard. As the picture, a whole length, was engraved in line by Hogarth and Grignon, it is difficult to understand how it happens that the upper half of the figure is painted on a piece of canvas which has been inserted (or "inlaid") in the rest of the work. It was Hogarth's boast that he got 200*l.*, an enormous price at that time, for this portrait, a great deal more than would have been paid for a half length; a whole length it was when Mr. Duncombe bought it. We suppose, therefore, that at some later date an attempt was made to reduce the size of the work by cutting out the more important portion, and that, this experiment not proving satisfactory, it was replaced. The comparatively raw colour of the actor's hose and other garments suggests that an attempt has been made to improve the picture by cleaning of a drastic sort.

The Distressed Poet (29) is in an excellent condition, although it has darkened considerably since the print of it was published in 1736, "Price 3 Shillings." The freshness of the poor bard's wife is charmingly rendered. The dare for larks, or mirror surrounded by smaller ones over the mantelpiece, which exercised many commentators on the print, appears in the picture; likewise the print of Pope thrashing Curll, or 'A View of the Gold Mines of Peru'—it is difficult to say which—hangs at the side of the dormer. The first state of the print gives the former; the second, which is dated 1740, the latter. 'The Enraged Musician' was produced as a companion to 'The Distressed Poet'; the prints were published as "a pair," and it was announced that "there will be added a Third on Painting," the appearance of which seems to have depended on the settlement of an affair then pending between Hogarth and Lord Mayor Parsons, the Jacobite brewer of "Parsons' black champagne." The "Third" never appeared.

The Lady's Last Stake (31) is interesting to us because it is one of Hogarth's seven contributions to the gathering at Spring Gardens in 1761 of the Society of Artists of Great Britain, which was the second public exhibition held in this country, and the first at which money was taken at the doors. Among its many technical charms are the beauty and veracity of that cool light which, as the morning gathers force without and flushes the high clouds seen through the window, floods the room, where the gambling has been continued till the clock told that it was five minutes to five, and the young wife dashed her cards into the fire and gave to the tempter the opportunity he must have coveted all the while. He presses his suit in the warmest manner—as Hogarth told us, "She is wavering at his suit." It shows the painter's keen attention to his theme that while all the lady's valuables, including her money, jewels, necklace, half a note for 500*l.*, and gold coins, even her husband's miniature set with diamonds, lie in the successful gamester's hat, the false pearls in her hair have not been staked; the candles in the sconces over the mantelpiece are nearly burnt out; the picture behind them shows a gloomy moonlit seascape with a ship on shore; and the flowers in the vases near it have faded. There are signs of lack of attention in the execution of this picture, which, painted in 1759, is among the latest works of Hogarth: the ornolu mouldings of the clock are not so firmly touched as earlier examples; the perspective is wrong in the picture hanging on the wall, and the chimney-piece itself; while the pole of the screen, on which the lady has placed her hand, is not

rightly delineated. These shortcomings do not necessarily indicate that the artist's powers were failing him, and they might be matched in the 'Marriage à la Mode' itself. There was, therefore, little justification for the malignity with which Wilkes, in the *North Briton* of October, 1762, assailed the painter because he had dared to assert his own political opinions in 'The Times, No. 1.' When 'John Wilkes, Esq., drawn from the Life,' assured a painful immortality to Hogarth's assailant, he could no longer allege that the painter's hand shook with age, or his wits had lost their edge.

It is a pity the capital *View of the Mall* (32), which the Queen lent to Sir Coutts Lindsay, could not be hung where the animated, curious, and capably painted figures could be studied with the care they deserve. We do not recognize Hogarth's hand here; it is probable, as suggested before, that Samuel Wale, R.A., well known for his spirited book-plates, painted the picture. There is no doubt that Lord Essex's *Musical Party* (35) does not represent, as a label below it asserts, Mr. and Mrs. Fricke, Hogarth, and Miller the bookseller. The only person at all like Hogarth is the gentleman in the centre holding a violin and wearing a cap instead of his wig, thus showing that he is at home; neither his figure nor his face resembles Hogarth's, and, besides, Hogarth had nothing to do with violins. This is evidently the picture exhibited at the British Institution in 1814 by Mr. T. J. Matthias, whose family it represents; it is the companion to another picture of the same family by the same hands representing 'A Fishing Party.' In some respects it resembles a picture mentioned by J. B. Nichols, p. 377, as once belonging to Mr. Hammond, of Colchester, and later as being at Stisted Hall, Essex, of which, however, parts were unfinished.

The Portrait of Miss Ray (30) must have been painted when she was about twenty-two years of age. It does not remind us of Hogarth's work at that time, which was the year of his death. How is this to be reconciled with the ascription of the picture to Hogarth? It is a capital portrait, remarkable for the beautiful disposition and nice draughtsmanship of the lady's hands. Some of the carnations have faded. *The Portrait of Lavinia Fenton* (116) justifies the remark of Thomas Warton, one of her admirers, that "she could not be called a beauty." It differs materially from that other portrait which was bought from Leigh Court for the National Gallery, a most brilliant and solid performance, depicting a much younger woman. *The Portrait of the Duke of Cumberland when a Boy* (143) was exhibited at the British Institution in 1856 by Mr. Broderip, at whose sale in 1859 it was sold for fourteen guineas. Of the *Rake's Progress, III.* (189), we have already written, as well as of Mr. Huth's *Beggars' Opera* (251).

A group of Constables, of which the leading element is sincerity, will serve as a complement to the equally sincere Hogarths. The collection is, apart from some works which do not deserve the artist's name, of unusual, indeed incomparable, merit. We have already spoken of *Hadleigh Castle* (7) as a masterpiece holding a high place in Constable's history. Of *Dedham Vale* (40) Leslie recorded that it made no impression on the public when it was at the Academy in 1811. So much the worse for the public; the fact indicates the state of connoisseurship at that time. The picture has unusual luminosity and rare wealth of detail, and, above all, energy of expression. A strong wind strains the boughs of the trees, makes the water lap the banks of the stream, and drives along the huge clouds Constable loved to paint, leaving only one blue gap for the pale sunlight to look through. Apart from its keeping and freshness as a whole this picture will charm any one who looks at the group of buildings on one side of the river-path, especially the white front of the cottage dashed with rainy sunlight and

shadows of the clearest grey, the little rustic garden and its sunflowers. The poultry, who, tottering in the breeze, eagerly take their food from a child, form a delightful group. The finest part of the picture is on our right, and was warmly praised by Leslie. Here, close to the front, a birch and two stalwart elms form a prominent mass in the composition, and charm us with their beautiful draughtsmanship and colour. *The Glebe Farm* (46), a favourite subject with Constable, seems to have darkened and been somewhat severely cleaned; the light on the clouds is out of harmony, and the shadows throughout are too dense and black. Yet the picture is full of dignity, and its motive is very grand. Constable painted this subject many times, and more than once in this manner. The romantic character of the road descending between enormous masses of dark foliage—among the trees is seen the tower of Langham Church—attracted the painter, although his tastes generally led him to paint pastorals proper, corn-fields, hedgerows, old mills, and wide champaigns dashed with lines of light and shade. *Arundel Castle and Mill* (47) is the last picture Constable finished. Laying down his brushes before it on March 31st, 1837, he died just after midnight in the bedroom at the top of the house which, before meddling parochial busybodies effaced as much as possible of the history of the district they knew nothing about, was No. 35, Upper Charlotte Street, Fitzroy Square, next door south of Woollett's house. He never painted better. This masterpiece is thoroughly characteristic of his practice, distasteful to the critics of his day, of representing with specks of white the flittering of light reflected by leaves as they fluttered in the wind. Constable, as we see in 'Dedham Vale,' very often strove to express the motion of the wind. Smoke streams from most of his chimney-tops, clouds race overhead, sunlight and shadows hurry over his distances, branches of oaks bend in his breezes, willows bow their heads, and great elms shiver in the gale. The picture before us is a capital instance of this peculiarity. It excels the majority of his works in not being spotty or chalky. At once broad and brilliant, distinguished by the exquisite finish of the foreground, and English to the core, it makes us more than ever regret the painter's disappointment in his life, and our immeasurable loss when he died, having just reached the acme of his art.

'Arundel Mill' and 'Dedham Vale' offer a good standard for testing Constables. The student will refuse to believe that their author had much to do with *The Barge and Lock Gates* (51), which, regarded as his work pure and simple, is greatly open to suspicion. Although it has much of his energy and rich colouring, it exhibits all his worst faults. It possesses a specious glow, as if nature were in masquerade, while the coarseness of the foliage in the foreground, the crude modelling of the herbage near the front, the weak and empty draughtsmanship of the tree trunk on our right, and the queer drawing of the cottage near it, are unworthy of the painter of 'Hadleigh Castle' (7) and Sir J. Neeld's *View of Dedham Vale* (161), which is fit to rank even before the 'Cornfield' in the National Gallery. A Constable about which there can be but one opinion is now the pendant to Sir J. Neeld's contribution. It is named *Landscape, with a Barge* (157). Here the emptiness of the foreground forms, the coarse painting, the vulgarity of the technique, the heavy sky, and dark shadows, forbid us to acknowledge it for a Constable at all, in its present state at least. Compare its foreground with those of Nos. 161, 141, 47, 40, and 7; compare its middle-distance with those of Nos. 161, 47, 40, and 7; compare its distance (if it can be said to have one) with those of the last-named four pictures. Mr. Orrock has lent a little gem in Constable's pretty and airy *Windmill* (68).

Salisbury Meadows (142), which has a great reputation, is not to be confounded with other Constables with similar names. We like it less each time we look at it. The sky, one of Constable's grandest and most passionate versions of a noble phase of nature, is the true subject of the picture. Its dark purplish storm-clouds form a tremendous and ominous mass, which a gale is driving onwards so fast that soon there will be no sunlight on the meadows. Already the daylight has begun to lose its golden hues where a great shadow flies along a distant line of elms that embosom an old red mansion dear to Constable. Within the lofty arch of the rainbow which spans the larger half of this design the cathedral is revealed in ghastly light and hard-edged shadows, and behind it lies a gloomy space, portending a great storm. The cathedral itself is a dead failure, and far below the standard of many pictures of that great church which Constable loved to paint. It is a lean and mean edifice, as weak in form as in colour. Compare it with Mr. Hobson's lovely study of colour and a transcendent effect, *Salisbury Cathedral* (173), which is the reduced version of a noble picture lately exhibited at the Academy, and showing the church under an arch of elm boughs.

No. 161, to which we have already referred as a master work, gives a grand panoramic *View of Dedham Vale*, with such a distance as even Constable seldom surpassed of meadows, belts of "trees and hedgerows green." A tract of light indicates a stream on its way to the sea, which, far off, shines so that the sky of the horizon glows with reflected light. The enormous elms (compare them with the trees in No. 157) tower grandly, as well as gracefully, in the sunny air, where they seem to sway in the breeze. The drawing of their boughs and trunks, the thorough modelling and fine painting, to say nothing of the foliage near them, are worthy of the master, who, much to his own surprise, found glad acceptance and such honours in Paris as his own countrymen at large were slow to give. It should be remembered, however, that he was an A.R.A. six years before the great French medal fell to him for 'The Hay Wain,' which Mr. H. Vaaghen lately gave to the National Gallery. With this picture of limpid brilliancy and perfect solidity we take leave of Constable at the Grosvenor; but we must add that Mr. Leslie's *View of Flatford Mill* (231), Mr. Woolner's *Lock on the Stour* (264), Mr. Orrock's *Dedham Mill* (279), Mr. Lockwood's *Hadleigh Castle* (292), and Lord Armstrong's *Hampstead Heath* (312) are excellent cabinet specimens of the powers of an artist whose popularity is greater now than when he lived.

We find the *View in Surrey* (41) an excellent Nasmyth, an artist who is often out of touch with nature in the mood of Crome, Stark, and other East Anglians, whose works occasionally resemble his. This is exceptionally distinguished by the brilliancy and purity of its sky, the exquisite grading and clearness of its clouds, its tender yet solid middle-distance, and the firmness of the tree painting. The drawing of the road curving to pass the trees on our left is first rate. These elements are, however fine, dashed with some of that commonness we rarely miss in a Nasmyth, although it seldom or ever appears in the pictures of those English Hobbemas, Crome and Stark. Mr. D. Price's *Landscape on the Firth of Forth* (88) is another capital Nasmyth. We like Mr. A. Wood's *Loch Ness* (318).

First-Prize Society.

WE greatly regret to hear that Mr. John W. Inchbold, the well-known landscape painter, died at Leeds on Monday last.

It has been decided that the gallery at 121, Regent Street, which the wits have dubbed *The Halicarnassus*, shall be called "The New

Gallery." We gave a description of the plan a few weeks ago. All the arrangements are complete, and there is no doubt, it is asserted, that it will be opened to the public in May next. Meanwhile, in order to prevent mistakes as to the origin of their secession from the Grosvenor Gallery, Mr. Hallé and Mr. Comyns Carr have printed at length their correspondence with Sir Coutts Lindsay. This begins with a letter from Mr. E. Burne Jones, dated October 3rd last, deploring the manner in which the Grosvenor Gallery has been appropriated to "club rooms, concerts, and the rest." "Feasts, concerts, parties, advertisements, placards, and refreshments," as he names them, not unnaturally vexed the soul of the painter of 'The Seven Days of Creation,' who, in effect, desired Mr. Hallé to remonstrate with Sir Coutts on the "innovations of this last season." Thus prompted, Mr. Hallé addressed his principal on the 7th of October last, urging that Mr. Burne Jones's objections seemed well founded, and that its present management was perilous to the character of the gallery, which was likely to be regarded as a "mere adjunct to a restaurant," for which the artists represented by Mr. Burne Jones could hardly be expected to find decorations, and to which, if it was to exist as such, they must decline to contribute any more. On behalf of Mr. Comyns Carr and himself Mr. Hallé alleged that it was "heartbreaking to feel that, notwithstanding all our efforts and the annoyances we put up with, the work of our hands and brains during all these years was being steadily undone, and the reputation of the Grosvenor, built up with so much care, was crumbling away at such a pace that it will require a very strong effort on your [Sir Coutts Lindsay's] part to arrest it." The writer concluded by saying, in effect, that if this remonstrance was not attended to it would be his duty to withdraw from the office he (as everybody admits) had zealously filled. In reply, Sir Coutts proposed, October 11th, a meeting on the 15th to discuss the subject. A note by Mr. Carr, dated October 16th, seems to show that this appointment was not kept by Sir Coutts, and refers to the abrogation of an agreement which he had made, "of his own motive," to admit Messrs. Carr and Hallé as partners in the concern. To this, as well as to the supersession of their authority by foreign interference, Mr. Carr referred in emphatic terms we need not repeat. He undertook to prove that no pecuniary advantage had accrued by means of the foreign interference which he so decisively challenged. At a meeting before the 25th of October the matter was discussed between Sir Coutts and his then assistant directors, and the former undertook to announce his decision. On the 26th of October Sir Coutts intimated his impression that the time of the year when this question had been urged upon him (not for the first time, as the assistant directors urge) seemed selected to force his hand in peril of the Winter Exhibition, for which preparations must needs be made. Sir Coutts declined to withdraw his agents or allow the business control of the gallery to pass out of his hands; he considered that all responsibility to the artists as well as to the public lay upon him, while the assistant directors were merely his coadjutors. "If the responsibility still appears to rest with you I should advise your immediate resignation." "So long as I can fulfil my self-imposed duties to art and artists in a manner as mutually agreeable to them, to the public, and to myself, I shall continue the Grosvenor Exhibitions"; failing this he would withdraw. Mr. Carr answered on the same day, pointing out that it had never been proposed to exclude Sir Coutts from the business control of the gallery, but simply that both parties should revert to the arrangement under which that establishment had acquired its position and prosperity—"an arrangement by which, as you well know, you retained the fullest authority and control, and which left us in the honourable

position of your trusted agents and coadjutors," a position which they had done nothing to forfeit, while its loss had given "neither profit nor prestige" to Sir Coutts himself. "And if, as we have endeavoured to show, this altered system has not only done no good, but has done harm, you surely will not seriously contend that we are not to feel a full share of responsibility for the result. To suggest that such a feeling is presumptuous on our part is to relegate us to a position in your service which we have never held, and which, I am sure, you, on reflection, would not ask us to accept." The writer insisted that the sole demand made on Sir Coutts was that the new adviser "should no longer be permitted to intervene between you and ourselves, and that, subject to personal consultation with you, there should be no authority but ours." "If our work is to be subject to the direction of one who has obviously no qualifications for the task, then I think it is clear that we are not fit to continue in the position we have occupied since the establishment of the gallery." A letter to the director from Mr. Burne Jones, dated October 27th, comes next. Mr. Burne Jones remonstrates with Sir Coutts, and urges a return to the original conditions. "I was so careful when you called not to add to the strain upon us all, that I abstained from saying half of what I felt about the change that has come over the place. So many interests of younger men are involved in it, that my anxiety for peace and co-operation made me conceal a great deal of bitter disappointment that I really feel. For this reason I am sorry," urges the writer, "for the tone of your last letter to Hallé—if we are to express without reserve our disappointment with each other it will be good-bye to reconciliation; and I am sure we all feel that we have a duty in the matter far outweighing private sentiment." "I assure you that the gallery has begun a downward course, which will soon make it no desirable thing for any one to exhibit there. And the pity that it is! Such cost and labour to build up, and to see it overthrown for some obscure cause that baffles all reason." No answer was received to this appeal. Sir Coutts replied to Messrs. Hallé and Carr accepting their resignation, and, from his own standpoint, reviewing the situation. The management of the Grosvenor had, he remarked, been in the hands of his correspondents for eight years; careful study of the accounts had "some two years since" convinced him that "the gallery no longer paid its way, but was in danger of a collapse"; upon this he put the place in the hands of business men, with excellent results. With regard to the use of the galleries for other purposes during the exhibitions, the writer declared his mind was an open one. If so, we may be permitted to say that it is a pity the occasion for a reform was not seized. This is, as Mr. Burne Jones's statements enforce, the only substantial point at issue. Sir Coutts concludes (we omit personal matters of no solid importance): "Having placed these considerations on record I decline to make any promise of change in my management such as you demand, and must leave you to follow such a course as you may consider on your own interests and the interests of art." On October 30th Mr. Hallé formally resigned. He, on Mr. Carr's authority, denied that no addition had been made to the profitability of the gallery. "I will leave this to him [Mr. Carr], and on this head will only say that we have conducted your financial affairs like gentlemen." Twenty-one exhibitions and property worth millions had been in the charge of the writer and his colleague without a hitch of any kind during eleven years. Letters from Messrs. Alma Tadema and Burne Jones affirm their sympathy with Messrs. Carr and Hallé. A "note" signed by these gentlemen contains pretty well the gist of the question when it avers that the original cost of the Grosvenor Gallery, apart from the group of buildings with which it

is connected, and which, from the first, had been devoted to other uses, did not exceed 30,000l.; the gross receipts from visitors, sale of catalogues, and commissions on sales of pictures during the management of the writers, amounted to over 7,000l. per annum, while the average expenses did not exceed 3,500l., leaving as a nett balance of revenue 3,500l., or considerably more than 10 per cent. on the money invested. The writers' pecuniary interest did not exceed 300l. a year each, and in the earlier years was much less.

THE Bewick Club at Newcastle-on-Tyne, which held its annual show of pictures, &c., last year in the galleries of the Industrial Exhibition, has returned to its own habitation in Pilgrim Street in that town, where Lord Ravensworth opened the fifth yearly exhibition last week. Some structural improvements have recently been made in the rooms, by which additional space is provided, and, for the first time, water-colour drawings are shown in a separate apartment.

At a recent meeting at Dundee it was stated that about 8,000l. had been promised towards the erection of a new art gallery there. During the present year a bazaar is to be held for the purpose of raising more money for the object in view. It thus appears that the ratepayers are not to be burdened on this account.

THE death is announced of M. Louis Matout, the well-known historical painter. He was largely employed in the decoration of public buildings. He gained a Third Class Medal in 1853. His works at the Ecole de Médecine procured him the Legion of Honour in 1857.

THE German journals record the death, in poverty, of Herr Oscar Pletsch, formerly renowned as a capital designer of child subjects.

J. F. MILLET's picture known as 'L'Homme à la Houe' has just been sold in Brussels for 84,000 fr. to Heer Van den Eynde. It was at the Salon in 1863, and sold for 1,500 fr. to M. Blanc; later it formed part of the Collection Defoer, with which it was sold not long since for 56,000 fr. Ary Scheffer's 'Christ au Roseau' has been bequeathed to the Louvre by Mlle. Huyssen de Katendyke.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.
ALBERT HALL.—Berlioz's 'Faust.'

THE programme of the Symphony Concert on Tuesday evening was of far more than average interest, four items out of five being either actually new or, at any rate, unfamiliar to the public. It is frequently left for foreign conductors to introduce works by English composers, and we are indebted to Mr. Henschel for giving a place to Dr. J. F. Bridge's overture 'Morte d'Arthur,' composed in 1885, and performed in Birmingham and Bristol, but not in London until Tuesday night. The work is avowedly based on Lord Tennyson's poem, but we are unable to regard it as a piece of programme music; at any rate it is difficult to perceive any direct connexion between the several portions of the overture and any incidents in 'The Passing of Arthur.' It consists of a lengthy introduction, of a stately and somewhat sad character, in c minor, leading to an *allegro vivace* in the same key worked out in customary form. The most attractive feature is the melodious and expressive second subject, which is finally worked into the *coda* with admirable effect. Taken as a whole the overture is a highly creditable piece of workmanship, and speaks well for

the versatility of Dr. Bridge's talent. It was conducted by the composer, who received a hearty recall. Another novelty, of a very different character, was a *buffo aria* by Beethoven, the words being taken from Goethe's drama 'Claudine von Villa Bella.' This is one of the pieces first published in the supplementary volume of the composer's complete works, to which we referred a few weeks ago. It is evidently a comparatively early effort, and slightly recalls the gold song in 'Fidelio.' Though not of great value it is full of brusque humour, and Mr. Henschel rendered it ample justice. Mozart's beautiful 'Haffner' Serenade is not often heard, perhaps on account of its extreme length. On this occasion the first four movements were performed, with Madame Néruda as the solo violinist. No particular objection can be urged against this course, and the remainder of the work might be given on another occasion. A defect in the rendering was the extreme loudness of the strings, by which the balance of parts intended by Mozart was completely altered. Yet another work that suffers general neglect was Bizet's suite 'Roma.' According to the Crystal Palace catalogue it was performed there on October 16th, 1880, and it was played under Mr. Weist Hill on the 20th at Covent Garden. But the first-named date is wrong—it should be October 23rd, three days later than the Covent Garden performance. A full description of this clever and charming work appeared in the *Athenæum* of the following Saturday (No. 2766).

A performance of so familiar a work as Berlioz's 'Faust' by the Albert Hall Choral Society would not in the ordinary course of things require more than formal record; but the rendering on Thursday last week had some special features on which it is necessary to say a few words. The leading part was entrusted to Mr. C. Banks, the young tenor from Birmingham who created a marked impression in the 'Messiah' three weeks previously. The music of Faust does not afford much opportunity for vocal effect; for the most part it consists of a kind of monologue or accompanied recitative, and further it is written for the French tenor-baritone voice, the best notes of the genuine tenor being rarely employed. Still, with all these disadvantages, Mr. Banks succeeded in proving that his voice is of perfect quality, and that he has acquired the art of enunciating his words so that they can be distinctly heard in the largest room. Of the power and range of his organ we cannot speak, as he sang *mezza voce* for the most part. He may be advised not to imitate the style of any other singer, however eminent; mannerisms do not make an artist. The part of Marguerite was taken by Madame Nordica, who sang the two airs and the duet with great charm, injuring the effect, however, by the adoption of airs and graces more suited to the stage than the concert-room. Mr. Henschel was, as usual, an excellent Mephistopheles, and the choir was without flaw; but it cannot be said that the orchestra was satisfactory, even making allowance for the defects of the room. The *Danse des Sylphes* was spoilt by being taken much too fast.

Musical Gossip.

A new journal will shortly make its appearance, under the title of *The Meister*, in which it is understood that musical topics will be treated from a Wagnerian point of view.

DR. FRANCIS HUEFFER is editing and Messrs. H. Grevel & Co. are to publish an English edition of the 'Correspondence between Wagner and Liszt,' which has just appeared at Leipzig.

MR. CHARLES WADE announces a second series of the Grosvenor Gallery Chamber Concerts, the dates of which are fixed for February 7th and 21st, and March 6th and 20th. At the first concert clarinet music will form an important feature, as the programme includes Weber's Duo Concertante for piano and clarinet; Beethoven's Trio, Op. 11, for piano, clarinet, and violoncello; and a trio for the same instruments by E. Walckiers. At the second and fourth concerts the Cologne Conservatoire String Quartet, which has not yet appeared in England, will perform; and for the third the Shinner String Quartet is announced.

WE regret to learn that Miss Agnes Zimmermann is suffering from a severe attack of rheumatic fever, and will not be able to appear in public for some time. The excellent and conscientious artist will have the best wishes of all for her speedy recovery.

THE Sacred Harmonic Society performed Rossini's 'Moses in Egypt' on Thursday last week. Among the soloists were Miss Anna Williams, Mrs. Suter, Miss Hilda Wilson, Mr. Lloyd, Mr. Charles Wade, Mr. Watkin Mills, and Mr. Bridson. Mr. Bantock Pierpoint appeared in place of Mr. Burgon, and again proved his readiness to take a part at a moment's notice.

IN Mr. Dannreuther's programme on Thursday last week was a recently composed Sonata for Piano and Violin by Grieg, Op. 45. The work is laid out on a somewhat more elaborate scale than the two earlier sonatas for the same instruments, and it requires more than one hearing in order to fully grasp the composer's meaning. At first acquaintance the *finale* seems the finest movement, but this impression may be susceptible of modification. At the lowest estimate the sonata is an important addition to the list of classical works for piano and violin, and concert-givers should bring it forward in the course of the season. The other works performed on this occasion were Schumann's Trio in D minor, Op. 63; Brahms's Sonata in F, for piano and violoncello, Op. 99; and Dr. Hubert Parry's Trio in B minor.

VERY few remarks are needed concerning the Saturday and Monday Popular Concerts this week. On the former occasion the principal items were Beethoven's Quintet in C, Op. 29; Chopin's Trio in G minor, Op. 8; Handel's Sonata in D, for violin; and five numbers of Schumann's 'Kreisleriana,' which were rendered by Mlle. Janotha in a very quiet and unpretentious manner. Mr. Santley revived a pleasing, if not very striking song from Haydn's 'Orfeo ed Eurydice.'

ON Monday Haydn's Quartet in A, Op. 20, No. 6, was repeated, and the only other concerted work was Mozart's Trio in E, No. 6. Madame Néruda played a Chaconne in G minor by Vitali, and Mlle. Janotha, who was first announced to play a Beethoven sonata, gave instead pieces by Schumann, Mendelssohn, and Chopin. Miss Carlotta Elliot was the vocalist, and, according to her usual custom, she brought forward songs little known to the general public, comprising an air from one of Handel's operas, and *Lieder* by Eckert and Fischhof.

MR. JOHN BOOSEY resumed his Ballad Concerts at St. James's Hall last Wednesday evening.

THE fifth series of the Hampstead Popular Concerts of Chamber Music commenced yesterday.

day (Friday) evening at the Vestry Hall, Haverstock Hill. The chief items of the programme were Beethoven's Quartet in c minor, Op. 18, No. 4; Schumann's 'Fantasietücke,' Op. 12; Handel's Sonata in A; and Brahms's Quintet in f minor, Op. 34. The remaining concerts of the series are to be given on Fridays, the 10th and 24th of February and 9th of March. Among the more important works announced are Brahms's Sonata in A for piano and violin, Dvorák's String Quartet in e flat, a pianoforte quartet by Mr. Algernon Ashton, Goetz's Piano Quintet in c minor, and Schubert's 'Forellen' Quintet, Op. 114.

The programme of Mr. Charles Halle's concert at the Free Trade Hall, Manchester, last Thursday evening included Berlioz's 'Symphonie Fantastique,' Schubert's Overture to 'Alfonso and Estrella,' the March from Meyerbeer's 'Vielka,' and Spohr's Twelfth Concerto, played by Madame Norman-Néruda.

MR. AND MRS. HENSCHER gave the first of a series of three vocal recitals at the Princes' Hall on Wednesday afternoon. They sang, in the course of the programme, in four languages, and among the composers represented in a highly interesting selection were Handel, Haydn, Pergolesi, Beethoven, Schubert, Schumann, Brahms, and Saint-Saëns.

MR. G. H. SNAZELLE, the well-known baritone, who was during many seasons a favourite in Mr. Carl Rosa's opera company, will give his entertainment 'Music, Song, and Story,' pictorially illustrated, at the Princes' Hall next Friday evening, February 3rd.

M. PARAVEY, the new director of the Opéra Comique, Paris, has opened his campaign with energy. He already announces a new opera, 'Carmosine,' by M. Ferdinand Poise, the libretto founded upon Alfred de Musset's comedy 'Le Roi d'Ys'; an opera in three acts by M. Lalo; 'Ruy Blas,' a grand opera in five acts, by M. Benjamin Godard; and 'Beaucoup de Bruit pour Rien' ('Much Ado about Nothing'), a four-act opera, the libretto adapted from Shakespeare's play, the music by M. Paul Puget; besides revivals of Guiraud's 'Madame Turlupin' and Bizet's 'Pêcheurs de Perles.'

By the death of Stephen Heller, which we mentioned last week, one of the foremost composers for the piano of the present generation is taken away. As a performer he was a youthful prodigy, and at nine years of age he played a concerto of Dussek's for two pianos, with his teacher, Brauer, in the Prague Theatre. As a youth he travelled with his father for some time, giving concerts at various cities on the Continent. In 1830 he settled at Augsburg, and began to devote himself seriously to the study of composition. It was while residing here that he published his first works, eulogistic notices of some of which may be found in Schumann's 'Gesammelte Schriften.' In October, 1838, he removed to Paris, where he resided for the rest of his life, very rarely playing in public, and occupying himself almost entirely with composition. His works, which reach to about Op. 150, are, we believe, entirely for the piano, and are remarkable, the best of them at least, for their thorough originality both of thought and expression. Heller's technique, though not without points of affinity to that of Chopin, is in many respects quite his own. In his smaller pieces he is singularly successful; his numerous books of Etudes, in particular, are a rich treasury of musical gems, invaluable to teachers, as being no less improving to the taste than to the execution of the student.

FRAU VON VOGGENHUBER, the prima donna of the Berlin Opera, died on the 12th inst, after a long illness, at the age of forty-three.

GIUSEPPE FANCELLI, the well-known tenor singer, has just died at Florence at the age of fifty-three.

CONCERTS NEXT WEEK.

- MON. Popular Concert, 8.30, St. James's Hall.
- Concert in Aid of the Soldiers' Daughters' Home, 8.30, Princes' Hall.
- Gaul's 'Joan of Arc,' &c., 8, Bow and Bromley Institute.
- TUES. M. Pradeau's Third Schumann Recital, 3, Princes' Hall.
- WED. London Ballad Concert, 3, St. James's Hall.
- Miss Fanny Davies's Pianoforte Recital, 3, Princes' Hall.
- Miss Marian Bateman's Pianoforte Recital, 3, Steinway Hall.
- Miss and Master Bauer's Chamber Concert, 8.30, Belsize College.
- THURS. London Symphony Concert, 3, St. James's Hall.
- Mr. Dannreuther's Third Musical Evening, 8.30.
- SAT. Popular Concert, 3, St. James's Hall.
- 'Elijah,' 3, Albert Hall Choral Society.
- Amateur Orchestral Society, 8, St. James's Hall.

DRAMA

M. LABICHE.

EUGÈNE LABICHE, who died in Paris the other day, was, in his way, the most distinguished of contemporary dramatists. More than that, he was, after Molière and Regnard, the greatest humourist who has worked for the French stage. He was born on the 15th of May, 1815. Educated at the Collège Bourbon and the Ecole de Droit, he began at twenty to produce short stories for the minor press; and three years after (1838) he broke ground as a dramatist, with a piece called 'M. de Coylin, ou l'Homme Infiniment Poli,' which was played (with the inimitable Grassot in the principal part) at the Palais Royal, and in which he was associated with Lefranc and Marc Michel. Its effect was not particularly happy; but it was a beginning, and it revealed the author to himself. His next essays have left no mark, and might as well be forgotten. The first in date of the plays reprinted in the 'Théâtre Complet de Eugène Labiche' (Paris, Calmann Lévy) were two produced in 1844. They were followed, in 1846, by 'Frisette,' the original of 'Box and Cox,' and a number of one-acts ('Embrassons-Nous,' Folleville, 1850, and 'Un Garçon de Chez Véry,' 1850, among them), in which, for all their humour and vivacity, the author may be said to have been still learning his trade; but at last, in 1851, when he was thirty-six years old, he gained the first of his real successes with that immortal invention 'Le Chapeau de Paille d'Italie.' It was a new type of farce, and in the sequel it proved to be the original of a genre. It has been imitated some thousands of times—notably by Labiche himself; but, to my mind, it remains the best, as it is certainly the first of its kind. It was followed by (among others) the admirable *bouffonnerie* of the 'Affaire de la Rue de Lourcine' in 1857; by 'Le Voyage de M. Perrichon,' in some ways its author's masterpiece, in 1860; by 'Les Vivacités du Capitaine Tic' in 1861; by 'Les Petits Oiseaux' in 1863; by 'Célimare le Bien-Aimé,' a study of selfishness not unworthy of Molière, in 1863; by 'Moi,' Labiche's one contribution to the *répertoire* of the Théâtre Français, and 'La Cagnotte,' in 1864; by 'Le Plus Heureux des Trois' in 1870; by 'Doit-On le Dire?' and 'Vingt-Neuf Degrés dans l'Ombre' in 1873; 'Les Trente Millions de Gladiator' in 1875; and 'Le Prix Martin' and 'La Cigale chez les Femmes' in 1876. There are seventy or eighty more; for Labiche made farces, as Corot painted pictures and Dumas wrote stories, 'pour s'amuser.' If he succeeded, it was well enough; if he failed, it was well enough, and he tried again. The principal thing was to write. It is said that people have (literally) died of laughter at the 'Chapeau de Paille d'Italie.' But Labiche has somewhere remarked that nobody ever enjoyed that famous fantasy in acting half so well as the author enjoyed it in writing; and there is not much doubt that he told the truth.

He worked in collaboration with a great number of his contemporaries, among them MM. Gondinet, Delacour, Edouard Martin,

Dumanoir, Théodore Barrière, Ernest Legouvé, and Émile Augier. In the beginning his actors were Sainville, Grassot, and Ravel; afterwards he was the chosen poet of Hyacinthe and Lhéritier, and, above all, the admirable Geoffroy. In 1861 he received the red ribbon; ten years after he gained his officer's cross for enlisting and organizing a corps of *francs-tireurs*; in 1880 he was made a Member of the Institute, in room of Saint-René Taillandier. His grammar was the reverse of faultless, and his style was that of his personages, who were all, or nearly all, ornaments of the *bourgeoisie*; so that, from a certain point of view, his work can hardly be said to rank high as literature. But he was the keenest of observers; he had the faculty of invention, the instinct and the habit of creation, the rare and admirable gift of laughter; and his farces, however dubious from the point of view of the purist in letters, are better reading than all but the very best of our time.

W. E. H.

Dramatic Gossip.

'FASCINATION,' an improbable comedy by Miss Harriett Jay and Mr. Robert Buchanan, produced late in last year at the Novelty Theatre at a morning performance, has replaced at the Vaudeville Mr. H. A. Jones's 'Heart of Hearts.' It does not improve upon acquaintance. The moral sense is shocked by the presence in a compromising establishment of a young lady of rank who is conducted thither by her brother, and the opportunities for histrionic display which are afforded fail to compensate for the shortcomings of the story. Miss Jay wears masculine costume with ease and courage. She is not, however, seen at her best, and does not reconcile us to her hardy experiment. The earnestness and passion she displays in the stronger scenes only render the whole more distasteful—the spectacle of a young lady in a swallow-tail coat and black cloth trousers crying over, quarrelling with, and insulting a lover who does not recognize her being as unpleasant as it is unreal. In other characters the piece was acted with little conviction. Mr. Thomas Thorne was very amusing as a meek clergyman who not unwillingly drifts into scenes of dissipation. Mr. F. Thorne gave a whimsical caricature of an old duke who fills his coat pockets with his own champagne to join secretly a party of ladies to whom he has just been introduced. We can, indeed, but repeat our former judgment that 'Fascination' needs Offenbachian music. It is about as serious a production as 'La Grande Duchesse de Gerolstein.'

'WHY WOMEN WEEP' is the title of a comedietta of anonymous authorship produced at the Criterion. The underlying idea, that of a young wife, at the suggestion of a more experienced matron, employing tears as a means of urging her husband into an outlay he knows to be injudicious, and when the prize is won repenting of her action, is pretty. The characters are, however, not too happily conceived, and the dialogue is wanting in quality. An efficient cast, one or two members of which, notably Mr. Sidney Brough, were seen to advantage, was supplied. Mr. Giddens, however, made little of the part of a foreign waiter, and Miss Norreys as a young wife was happier in her comic scenes than in the display of penitence. In 'Two Roses,' which followed, Miss Norreys took the part of Lotty Grant, formerly played by Miss Annie Hughes, who has gone to the Adelphi to play Norah Desmond in 'The Bells of Haslemere,' a character the original exponent of which was Miss Helen Forsyth.

'THE TICKET-OF-LEAVE MAN' will this evening be revived at the Olympic, the scene of its first production, May 27th, 1863. Two of the original cast will reappear. These are Mr. Henry Neville (Bob Brierley) and Mrs. Stephens (Mrs. Willoughby). The reassumption by an actor after a lapse of a quarter of a century of

a juvenile rôle, though not without precedent, is yet remarkable.

A NEW play, written by Mr. Hall Caine, and arranged for the stage by Mr. Wilson Barrett, is to be produced before long by the latter gentleman. The play is the original of Mr. Caine's Manx novel 'The Deemster.'

A SERIES of special morning performances, given by Miss Helen Barry, began on Thursday at the Vaudeville, with 'The Esmonds of Virginia,' in which Miss Barry resumed her original character of Rachel Esmond, and was supported by her country company.

THE second volume of the 'Henry Irving Shakespeare' will be in the hands of the public by the 15th of next month. It will contain five plays: the second and third parts of 'Henry VI.,' 'The Taming of the Shrew,' 'Midsummer Night's Dream,' and 'Richard II.' (besides the condensed version of the three parts of 'Henry VI.' as arranged for the stage by Charles Kemble, and from the unique copy in the possession of Mr. Henry Irving). In the introduction and notes to 'Richard II.' extracts from 'The Tragedy of Richard II.,' one of the MS. plays in the Egerston Collection in the British Museum, are given; also some account of that comparatively unknown play, as to the authorship of which the editor does not hazard any conjecture.

THE Constantinople correspondent of a Berlin paper observes that the Puritan element in Islam has again come to the front of late. The Sultan has ordered the Turkish theatre in Constantinople to be closed "on the ground that it exercises a demoralizing influence upon Mohammedan believers."

TO CORRESPONDENTS.—C. L.—G. D.—C. G. M.—J. K. W.—A. G.—J. F. D.—F. M.—H. L. R.—E. W. T.—A. W. T.—received.

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